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BERLIN PRAISE FOR AMERICAN COMPOSER

Guy Bevier Williams in Good
Graces of Concert-goers—Amer-
ican Pianists Heard

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, W., March 20, 1913.

FROM among the increasing number of American composers whose works are heard in Berlin, one cannot always conscientiously select as many as one would like for a conspicuous report. The greater, therefore, is the satisfaction to be able to speak in the highest terms of the unquestionable talent and ability of Guy Bevier Williams, who gave a piano recital on Tuesday with the assistance of Bessie Williams, soprano, and the violinist, Hugo Kortschak. As a pianist, I should describe Mr. Williams as an artist of thoroughness who manifests also a certain largeness in all his work. The Schumann Etudes Symphoniques were played with masterful spirit and estimable technic. Mr. Williams is more inclined to depend upon sound musical judgment than to sigh on the piano or indulge in any form of sentimentality.

With his own Sonata, Op. 5, played by the composer and Hugo Kortschak, Mr. Williams at once established himself in the good graces of his hearers. He does not angle for ideas, he seems to draw from an inexhaustible fountain of inspiration. In the above number, in which he adheres strictly to the sonata form, is characterized by spirit, freshness and, what is more, by a distinctly American atmosphere. It is an exceptionally grateful work, especially when it is played with such magnificent tone, such musical precision and abandon as by Hugo Kortschak, who fully deserved every bit of the appreciation the large audience showed him on Tuesday.

The succeeding five songs of Guy Bevier Williams were sung from manuscript by Bessie Williams. Here we had another pleasurable surprise, for Williams has shown an extraordinary versatility in these five compositions. Each is entirely distinct from the other, so much so in fact that it is difficult to note any characteristic features of the composer common to all his works. Possibly, he might have done better had he selected another poem for "Eiderbloom and Boboling," which evidently appealed as little to the composer as to the writer of these lines. The artistic effectiveness of Sidney Chase's "Chant of the Third Fury" is also disputable. Bessie Williams interpreted these compositions with rare musical and artistic understanding. It would not be fair to try to judge finally the vocal ability of a singer unselfishly interpreting the works of a new composer. It will therefore suffice to say that she possesses a very pleasing soprano. "Ein Lied," also by Williams, was rendered, we should say, rather too lyrically, instead of forcibly and dramatically, as it should have been.

The American pianist, Vida Llewellyn, whom we heard on several occasions last season and again on Monday, represents a peculiar mixture of contrasts. She can be inspired, temperamental and poetical, and, as in the case of many high-strung, nervous individuals, evinces a certain technical élan when she is in the mood. On the other hand, she is inclined to let herself worry by slips of memory, of which several occurred Monday in Schumann's "Carneval." In other words, she lacks that complete sang froid which ripe experience alone can give. Miss Llewellyn adhered to time-honored interpretations in Prelambule, "Pierrot," "Arlequin," "Valse Noble," "Papillons," etc., but manifested in several of the other numbers a conception possibly more unique than artistically justifiable. Further numbers included Beethoven's Sonata, Op. 3; Chopin's Ballad in F Minor, Hugo Kaun's "Pierrot and Columbina" and Liszt's Rhapsodie, No. 10.



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OTTO GORITZ

The Distinguished Baritone of the Metropolitan Opera Company, Whose Inimitable Personations of "Beckmesser," "Klingsor," "Papageno," "Telramund" and "Alberich" Have Won Him International Fame. (See Page 3)

Many Americans were conspicuous in the fairly large audience.

Frank Gittelton, the young American violinist, who attracted such attention on the occasion of his debut in Berlin several weeks ago, played the Brahms Concerto with the Philharmonic Orchestra in Breslau on March 6. Gittelton's success was exceptional, and he was recalled many times. The press of Breslau speaks of him as one of the coming "stars" of the violin world.

Another American Pianist's Recital

The second recital of the young American, Victor Wittgenstein, was given last Saturday. Mr. Wittgenstein is a pianist of artistic attainments and technical ability. While he is inclined now and then to become rather over-impetuous and hyper-energetic, his playing is characterized by so much whole-souled musicianship and displays such sound judgment and good taste, that he must be reckoned with as a factor of some importance in the piano world. The characteristic traits of his art were especially conspicuous in MacDowell's "Sonata Tragica." The audience was large and followed the pianist's work with the greatest interest.

A week ago last Saturday Eleonor Hazard Peacock was heard in the American Woman's Club of Berlin in her program of children's songs. Many among those present claimed that Mrs. Peacock has not her superior in this sphere of her work. She is not only the simple, pathetic child, but the naughty youngster who evokes shrieks of laughter. This artist deserves credit for her versatility, these children's songs which she interprets so delightfully

[Continued on page 33]

Helen Stanley to Wed Violinist

CHICAGO, April 7.—A notice appeared in the Springfield, Ill., paper recently of the approaching marriage of Helen Stanley, prima donna of the Chicago Grand Opera Company, and Rex Underwood of that city. Mr. Underwood is a violinist of much promise, and but a short time ago returned from Paris, where he studied for the last six years with César Thompson. The young couple intend to make their home in Chicago, where Mr. Underwood expects to open a studio. They are scheduled to give a joint recital in Springfield on May 6.

WANT GREAT OPERA FOR PANAMA FAIR

Suggestion of a Competition Open
to the World—Puccini Said
to Be Interested

To give to the world an opera of lasting worth in connection with the Panama-Pacific Exposition in 1915 is the ambition of persons associated with musical plans for the exposition. It is recalled that Verdi wrote "Aida" under contract at the time of the opening of the Suez Canal and the hope is to inspire another opera that will stand the test of time and help to keep the memory of the exposition of 1915 green.

It is stated that Puccini has been approached in the matter and has expressed willingness to undertake the task. Suggestions have been made that a competition should be held with a prize large enough to tempt the best composers of the world.

The winning opera could be presented at the auditorium on the exposition grounds in San Francisco, at the Greek Theater in Berkeley, or at the University of California.

This movement is apart from that already started by the National Federation of Music Clubs, which offers a \$10,000 prize for the best opera by an American composer to be presented in Los Angeles at the time of the exposition.

WALTER HENRY HALL HONORED

Columbia University Creates Chair of
Choral and Church Music for Him

Walter Henry Hall, who for the past few years has been director of choral music at Columbia University, New York, was elected on Monday of this week at a meeting of the trustees of the university, "professor of choral and church music," a new chair made possible by an endowment which has come to the university through an anonymous donation.

Mr. Hall will have complete charge of the services in St. Paul's Chapel, and will also be official organist of the university. The chair is a full professorship and while in a sense associated with the regular department of music, is a department itself. The male choir which sings at services in the chapel will also be under his direction.

On taking up his new position he will be obliged to resign his post as organist of St. James Episcopal Church, where he has been organist and choirmaster for the past seventeen years.

Paderewski to Be in This Country from
October to April

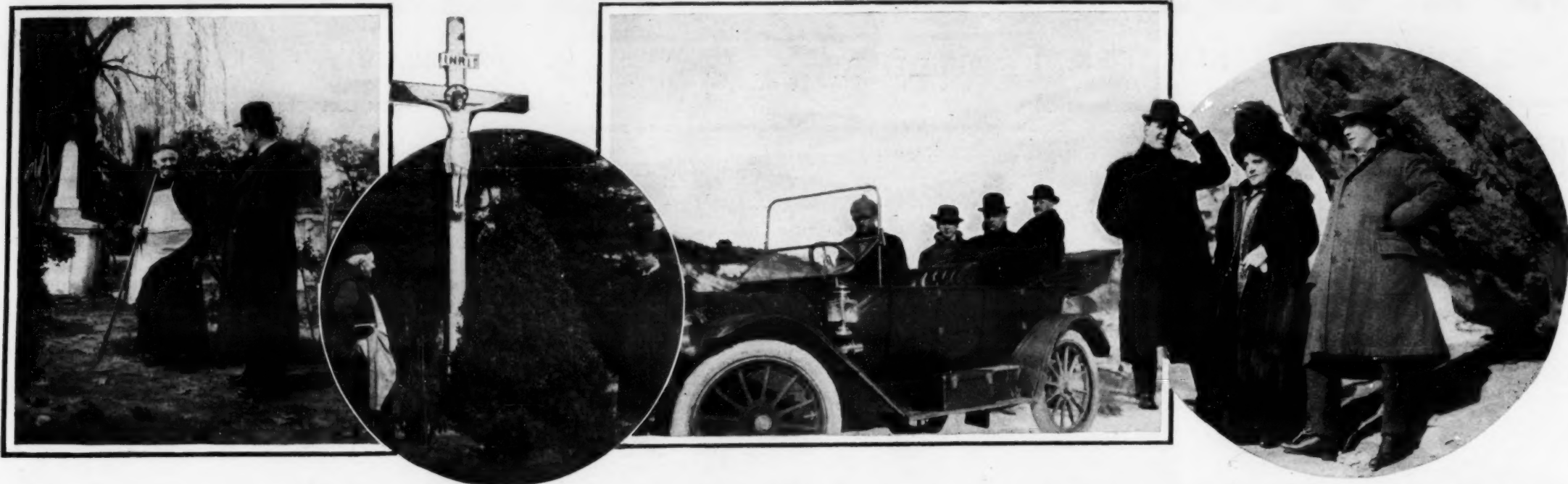
Paderewski, who is coming to America in the Fall for a season's tour under the direction of Charles A. Ellis of Boston, will open his season the end of October in Carnegie Hall, New York. Until the middle of January his concerts will be for the most part east of the Mississippi River and he will play in the neighborhood of four recitals each week, which is the maximum he admits. In January he will start for the West, giving concerts up and down the Pacific coast and throughout the country going and coming. His season will end in the early part of April, 1914, and in the six months that he is in this country it is expected that he will play about one hundred times. He will be soloist with the Boston Symphony Orchestra in a series of its concerts in the East and will play with all the principal orchestras of the Middle West.

American Girl Pianist Makes Successful
Berlin Début

BERLIN, April 2.—An American girl pianist, Florence Trumbull, made her Berlin debut yesterday at Bechstein Hall and scored a brilliant success. She presented a varied program containing works by Mozart, Beethoven, Bach and others. Miss Trumbull is a Chicago girl but has lived most of her life in Europe.

GERMAN MUSIC THE BACK-BONE OF COMPOSERS' ART, SAYS FRANK LA FORGE

Gifted American Whose Remarkable Accompaniments for Mme. Sembrich Have Been So Widely Discussed Deplores Tendency to Follow French Models in Song Writing—Sincerity Needed by Our Creative Musicians—A Visit to the Monastery in Santa Barbara



With Frank La Forge and the Sembrich Party in the West. From Left to Right: An Old Monk and Mr. La Forge in the Monastery at Santa Barbara, Cal.; "Before the Crucifix" in the Same Monastery; Gutia Casini, the Young Russian 'Cellist, Mr. La Forge and Robert Slack, the Denver Musical Manager, Out for a Spin; Mr. La Forge, Mme. Sembrich and Mr. Casini in the "Garden of the Gods," Colorado

TO the many thousands of persons who have listened in recent years to the artistic recitals of Marcella Sembrich, the work of her associate artist at the piano has been a joy never to be forgotten.

And that this artist is an American musician is good cause for rejoicing on the part of those who believe in America's right to a place among the musical nations of the world.

Frank La Forge is the artist referred to and he has won hosts of admirers through his finished art. "At the piano" is what the program terms him, but the discriminating listener finds very quickly that the specification is not apt. Mr. La Forge is far more than an accompanist. He is a personality, unobtrusive, to be sure, when in recital with the great singer, but nevertheless felt by those who understand the division of duty in the *lied*, in fact in all art-songs.

When Mr. La Forge first appeared in this capacity in his own country after years of study abroad his work created a considerable stir at once. Here was an accompanist who played a recital-program of thirty or more songs, including extras, from memory, without a single page of music to guide him. It was realized by musicians who appreciated what he was doing, that this was no little task, and even the layman felt that it was an unusual accomplishment, for, whereas, in a solo piece it was quite the thing for an artist to leave his music in his desk and play from memory, it was new to hear a musician play accompaniments to songs in this way. And that it was far more difficult was noted, for in a solo piece the melodic line guided and aided in memorizing, while in an accompaniment he who would play it from memory was obliged to memorize both voice part and piano. Had the scoreless Toscanini been wilding the *bâton* in these parts at the time Mr. La Forge arrived here he would doubtless have been dubbed the "accompanist à la Toscanini."

Ask him about this and he dismisses the subject with modesty. "It is no 'stunt,' I assure you," he will say. "It is not in-

tended to arouse admiration or wonder and is but the result of my ability to memorize and a belief of mine. That belief is that one can do so much better work when one has so familiarized oneself with what is going to be played so that one may discard the printed page and tributes laudatory are thrust upon me through my adherence to it." And that is all one can get him to say on the subject. He not only applies this to the accompaniments of songs but carries it further, and were he called on to appear in a program of chamber music with stringed instruments he would, after having studied it, play from memory the piano part of any sonata, trio, quartet or quintet, as the case might be. In fact he has played some of the Brahms piano and violin sonatas in the past in just this way.

Contemporary Composition His Hobby

You can find Mr. La Forge a far more ready speaker, one who advances his views with conviction, if you speak to him of contemporary composition. Having won recognition as a composer, known best by his songs which have appeared repeatedly on the programs of such renowned artists as Mme. Sembrich, Mme. Gadschi, Miss Farrar and the eminent French tenor, Edmond Clément, Mr. La Forge is fitted to view the situation with no little knowledge whereof he speaks.

"German music is the backbone, the very foundation of the art," he declared the other day, shortly before sailing for Europe on the *Friedrich Wilhelm*, and you cannot get away from it, try as you will. I cannot help feeling that the achievements of the masters should be sufficient to impress this on our American composers. And to my surprise I find, especially in recent years, that it has not been. Look about you at the work of the younger Americans! To me it is perfectly inconceivable that they should be influenced as they would have us believe they are. The influence which is working in them is that of modern France. They desire frantically to be in their music what they are not in themselves; they would have us think that they are impressionists, that their natural idiom is the borrowed idiom of another nation. And what is the result? Their

songs are not sung and the publishers refuse their manuscripts.

"I recall a recital this season at which some of this type of American music was sung, where I was present with a noted singer in a box. For reasons unknown the applause was such as to make the performing singer feel that she ought to repeat one of these songs. The singer with me, finding the song impossible, refused to sit it through again and left her box until it was over. And she was one who, had she recognized in the song the sincere work of a yet unknown composer would have been the first one to champion his songs and help toward making him known. Accordingly, one can see that there is nothing in this kind of composition. It is futile, in a word. 'How can an American write like a modern Frenchman?' is what it resolves itself into. The psychology of our nation is so sharply contrasted, our literature so different, our mode of living and our ideas of life, both aesthetic, ethical and sociological, so utterly, so diametrically opposed.

"To my mind come two Americans who would have done splendid work and won distinction had they continued along the lines on which their earlier compositions were built. But the atmosphere of modern France got its clutches on their musical mentality and their later works are sadly insincere."

Mr. La Forge tells of his having chanced to be with some noted German musicians on occasions when they were looking over new French music, fresh from the publishers. The expression on their faces, he relates, he can never forget. They cannot conceive of men writing as do the leaders in contemporary French music, for to them music that does not embrace in its structure the fundamentals of musical design is not to be taken as an actual accomplishment. German training with the best masters has equipped Mr. La Forge splendidly and every work that he brings out bears the unmistakable stamp of a mastery of his art. His new songs show an artistic growth, as is natural, but they are happily free from the influences which he considers so precarious. In this he is one of few artists who really "practice what they preach."

Shortly before leaving America he had

the pleasure of assisting at the début in Steinert Hall in Boston of a young contralto, Helen Goodrich, who has coached with him for two years. Miss Goodrich won the unanimous approval of the critics at her first recital. She sang her entire recital from memory, quite in the "La Forge manner." Mr. La Forge presided for her at the piano and Gutia Casini, the young 'cellist, who has been appearing with Mme. Sembrich *en tour* this season, also played. This young musician was indorsed by the Boston critics as an unusually artistic performer and was called by one of them "the discovery of the year."

Mr. La Forge's Plans

Going first to Paris Mr. La Forge will enjoy both a vacation and will also prepare next season's repertoire with Mme. Frances Alda with whom he and Mr. Casini are to appear here in 1913-14. He also visits Mme. Sembrich during the Summer months at her villa in Switzerland and plays a concert early in July in Rothenburg, Germany, where annually he appears in a concert in the old Rathaus, a place of historic interest. The concert is given for the club which interests itself in the architecture of the Middle Ages.

"The little town is the most delightful place you can imagine," said he; "a real town of the Middle Ages surrounded by our modern civilization. It is about two hours from Nürnberg, but ever so much more old-fashioned. One might almost call the city of Hans Sachs modern compared with it. Only a few months ago a friend of mine there, Toni Boegner, an architect, completed a book about the city which he has dedicated to me. And I am an 'honorary citizen' of Rothenburg, too!"

About the tour which he has but shortly completed with Mme. Sembrich Mr. La Forge has many interesting recollections. In Santa Barbara he visited the old monastery, where the above pictures were "snapped." One is not permitted to photograph the monks, but Mr. La Forge divulges the secret of how, having gotten the old monk, with whom he appears in the picture, interested in a conversation the pictures were taken by Miss de Coppet.

A. W. K.

MURATORE OBJECTED TO BEING CALLED "AND CO."

Advertisements of His Kansas City Appearance with Cavaleri Angered Tenor—Butt-Rumford Recital

KANSAS CITY, Mo., April 5.—Lina Cavaleri, the renowned diva, with her concert associate, Lucien Muratore, the tenor, was heard in a concert given in costume at the Schubert Theater on Thursday afternoon, under the management of W. A. Fritschy. Great interest was manifested in this concert and a large audience was very generous with its applause. The program was made up of scenes from "Manon" and "Carmen" and Neapolitan songs, all of which were sung with intelligence and good style. A most beautiful picture was Mme. Cavaleri in a blue velvet costume, with which she wore diamonds—and more diamonds. Lucien Muratore kept the audience waiting a half hour while he protested that he would not sing because they

had been advertised as "Mme. Cavaleri and Co." He is principal tenor at the Paris Opéra and objected to being "and Co." However, he finally relented and his anger must have been appeased in some degree by the fine reception accorded him.

On Palm Sunday, Myrtle Irene Mitchell presented Clara Butt and Kennerley Rumford in a concert in the Willis Wood Theater. Kansas City is hardly accustomed to Sunday concerts and for that reason the audience was not so large as such distinguished singers deserved, but probably the enthusiasm of the few made up for their deficiency in numbers. A fine program was given, in which several sacred songs were included which were particularly fitting to the significance of the day.

M. R. M.

Miss Purdy Under Lagen's Management

Marc Lagen, the New York manager of musical artists, announced this week that he had engaged Constance Purdy, the contralto, for a series of recitals during the forthcoming season.

METROPOLITAN THROGGED FOR WAGNER CONCERT

Sunday Audience Like That of a Caruso Night—Splendid Work by Hertz, Gadschi and Urlus

A false flooring was built over the orchestra pit at the Metropolitan concert last Sunday evening and on this three rows of extra seats were placed to accommodate those who could find no place in any other part of the house. The program was an all-Wagner one, which accounts for this crowded condition. Staudes were as numerous as on a Caruso night.

There were but two soloists, Mme. Gadschi and Mr. Urlus. They were heard in the opening scene of "Götterdämmerung" and in the love scene from the first act of "Walküre." Later Mme. Gadschi sang the "Liebestod." Both artists were in glorious form and thrilled the audience to the utmost. How futile, after all, are the contentions of those who decry the effective-

ness or the legitimacy of Wagnerian excerpts of this kind in concert. The orchestral numbers included the "Lohengrin" prelude, the overture and the introduction to the third act of "Meistersinger" and the "Tristan" prelude. Mr. Hertz conducted inspiringly, particularly in the "Meistersinger" overture, of which he has the ideal conception.

H. F. P.

Kitty Cheatham Gives Her Second Recital in Boston

Boston, April 5.—In her Kate Greenaway costume Kitty Cheatham made a charming appearance as she gave her second recital here this season in Jordan Hall. Her presentation of the "Episodes in the Life of a Little Girl" by Anatole France, in French, was rich in grace and delicacy and the hearers, even to the youngest, had no difficulty in catching the significance of the message.

The familiar nursery rhymes which Miss Cheatham does in inimitable style, were heartily applauded, as were, indeed, all of the items on a characteristic Cheatham program.

HOW OTTO GORITZ, ACTOR AND CHORUS MAN, IN BAD FAVOR WITH GRAND DUCHESS, MOVED ON TO FAME

The Picturesque and Romantic Career of the Metropolitan's Favorite Baritone as Told by Himself in His Very Best English—Mahler's Bad Memory and Conried's Quick Action Responsible for His Transition from Vienna to New York—First Impressions of New York

OTTO GORITZ is a lamb. To be sure, he doesn't look the part and the most observant eye could detect in him about as much resemblance to such a creature as to a goldfish or a canary. Nor is there anything sheepish about him temperamentally. But a genuine lamb Mr. Goritz unquestionably is.

To elucidate the paradox at once be it explained that he belongs to that peculiar species of lamb which is raised only in New York and which spells its name with a capital L. He was gathered into the fold a year ago. Not to be the lone operatic sheep in it he contrived to bring Conductor Hertz and tenor Reiss along with him.

Now in affiliating himself with the famed theatrical organization Mr. Goritz had planned out a very definite though essentially simple scheme. He had been in America almost nine years and yet his English would not work. He had grown tired of interpreters and dictionaries, and whatever other manner of props and support for the linguistically helpless there be. So he resolved to make the Lambs' Club serve as a sort of Berlitz school. The device worked. The artist found himself thrown into contact with any number of those whose German was in no more flourishing a condition than his English. The outcome was quite as he had planned it should be. He had to speak English and so he spoke it.

And so to-day you can discourse for hours at a time with Mr. Goritz without trusting yourself to such German as may be yours to command. It isn't perfectly idiomatic English as yet, nor is it quite free from an Unter den Linden or a Leipziger Strasse accent. There are days when it is a little better and others when it is a little worse, vouches the baritone. Still, on the whole, it serves. This is what being a Lamb for a year has done for Mr. Goritz. What will happen as the lamb gains in years may readily be surmised.

Trials and Tribulations

"Ach! If dere were not such work," exclaimed Mr. Goritz to a representative of MUSICAL AMERICA the other day, "and if I could go to dat club more oftener I could do better! But Hertz, Reiss and I have so much to be at the opera. I have had to sing lately even when I was sick. Yes, I have had to be going from my bed when I had sickness and influenza and a great fever to sing *Telramund* in 'Lohengrin,' because Mme. Galski was sick and could not sing in 'Walküre.' So I say, 'Why does not Buers sing the *Telramund*?' And they say Buers is in Boston dat night. So I must sing because they cannot change the opera again. Yes, it was so very hard! Und dann 'Königskinder,' too. In a German opera house they would not have another singer right dere necessarily. But in the morning they would send a telegram to the next city for a singer and he would come. But here the next city with an opera is too far away.

"And how we must work here with the rehearsals! In Germany dere will be rehearsals for a new opera before it is given the first time. Here we rehearse every time before it is given again. So I will be glad when the season is over soon. I do not yet go away to Europe in April. My children they go into the school here until May 26 and I will not take them away before they are finished. So much they like going to the Horace Mann School here! The studying and the professors they like more than in Germany. The professors do not keep them under such hard discipline and I know how it is. I did not like my professors when I went to school in Germany. So I wait here till school is over and then I go right away, for they say this Summer is to be very hot and I will do much automobiling."

A Picturesque and Romantic Record

It is a curious fact, in view of the popularity of Mr. Goritz to-day, that relatively little seems to be known to the majority of opera-goers here concerning his career before he became associated with the Metropolitan. Yet it is a picturesque and romantic record of successful achievements which grew steadily from humble beginnings. It is not generally known (though, indeed, the quality of his impersonations should publish the fact with sufficient certainty) that Mr. Goritz was an actor at the outset, as well as an opera singer. But

he is proud of that phase of his career and feels more than positive that the dramatic stage has not seen the last of him.

What the Contract Said to Goritz

"Just now it is not possible," he answered in reply to a query as to whether he was likely to vary his operatic accomplishments with some straightforward dramatic work in the immediate future.

tells me, 'and you will get five hundred marks a month. The season is for eight months.' 'Ach Gott! Otto!' I say to myself, and so after a time I decided to go.

"In Breslau the conductor was Mr. Hertz and the tenor Leo Slezak. I sang many more parts—*Marcello* in 'Bohème,' *Rigoletto*, the *Father* in 'Louise,' the *Monk* in the 'Jongleur,' *Luna* in 'Trovatore,' and so very many others. And when I had



Otto Goritz with His Vivacious Daughters, Eva and Senta, in Their Home. At the Sides, Mr. Goritz as "Kezal" in the "Bartered Bride"

"The Metropolitan it has a contract with me and it says to me, 'You are an opera singer.' But I myself know that I am an actor, too, and much I love to act.

"At first I played in 'Egmont,' in the 'Jungfrau von Orleans,' and in many, many other dramatic pieces. That was in Neustrelitz, where I first appeared on any stage. When I did not act I sang in opera. At that time was I twenty years old. I was in the chorus and sang very small parts. The theater was often visited by the lady grand duke (subsequently the course of conversation made it clear that Mr. Goritz intended to say "grand duchess") of Mecklenburg. She was a very old lady and so she only likes the men who had nice faces and were good-looking. She saw me as the *Innkeeper* in 'Fra Diavolo' and did not like me. The other baritone was good-looking and he never made himself look different on the stage. 'Why do you keep this one?—he is not nice looking,' she said to the Intendant when she saw me. And so the Intendant, who likes my voice, he comes to me and says, 'Goritz, I will have you sing *Silvio* in 'Pagliacci' if you will only promise to fix up yourself to look handsome.' Also, I do fix myself to look nice. The grand duchess hears me, and after the performance I am very much congratulated for my success. From then I sang better parts. When I was twenty-two my father he hears me for the first time as the *Flying Dutchman*. He was a man very sick, for he was paralyzed. As he listened he cried and the tears ran down his face. It was the last time he heard me, too, and two weeks after he fell dead right out in the street.

A Raise in Salary

"I was then making a hundred marks a month. The season was only six months, and though my dear parents had educated me well and had made me study singing with the best teacher they did not give me any money at all. So I had to use my six hundred marks carefully. And one day comes to me the Intendant from the theater at Breslau and asks me to go to his opera house. 'But,' I say to him, 'I have yet a contract here.' 'That I will pay for,' he

just signed a contract for three years more the Intendant from Hamburg, who came to hear some one else, heard me and said, 'I want you to come to Hamburg.' Much more money was to be had and he would pay for the contract at Breslau. So I went to Hamburg for two years.

"I went to Vienna to sing *Rigoletto* in a *Gastspiel*. Mahler was then director. 'If I want to make a contract with you,' he said, 'I will come to you before the performance is finished and bring the papers.' But very soon after comes to me Heinrich Conried. 'I want to engage you for the Metropolitan.' The Metropolitan! I did not know what it was. I did not even know they had opera in New York.

A Simple Matter of Mathematics

"The season is not as long as here," says to me Conried, "and in a month you will make two times once as much as you make here the whole year." I told him about Mahler, but he was only more anxious to have me. 'I will tell you,' he said; 'I come to you before midnight. If you have not made the contract with Mahler you can with me.' At a quarter to twelve I had not heard from Mahler. I was in my room eating when some one knocks on the door. It was Conried. I told him I had not heard from Mahler. 'Here is my contract,' he answers. 'Write your name on it.' I write my name on it and he writes his. The next morning comes Mahler to me with his contract. He had forgotten about it last night. I told him about Conried and he was very angry and said I must stay in Vienna. But I would not.

"I was very unhappy my first year here and I found that the money paid to me was not as much as I had thought it would be. And how bad was everything! I lived on Lexington avenue, in a place I did not like. One of my children was born that Winter and we had much sickness in the family. At the end of the year Mr. Conried wanted to engage me again but did not want to pay me more. So I say no and I make a contract with Gregor at the Komischer Oper in Berlin."

However, Mr. Goritz was not lost to New York by this transaction. Mr. Conried persuaded him to break his contract with Gregor and the result was a series of lawsuits and similar proceedings which cost

Mr. Goritz ten thousand marks before they were finally disposed of.

"But now," exclaimed the baritone, "all is different, and I love the Metropolitan and Mr. Gatti and Mr. Toscanini, all the artists, everybody. And did you read what Hammerstein says—that all the opera singers are *unmoralisch*? It is funny, so funny and so foolish! *Unmoralisch* because Hammerstein says so."

Mr. Goritz will not go on tour this season. Experience of past years has taught him that there is considerable inconvenience involved in the process of touring. Last year he had an experience that brought matters to a climax.

"I traveled all over the country with the company when I was first here," he relates, "and it was so fine to be for a long time with my colleagues and make friends—not as we do here when we go to re-

hearsals and then right home. Only I did not like the nigger waiters and that eating in little American hotels was terrible. So when we arrived in a city right away Hertz, Van Rooy, Burgstaller and I looked for a German restaurant, where he could eat a steak and fried potatoes and drink beer. And how hard we would work to find such a place! Ach Gott!

"Last year I had to go from Atlanta to Buffalo in two days to sing at the festival. They could not get me a drawing-room on the train at first and for six hours I had to sit in a parlor car with many people standing about me and asking such foolish things, 'How do you like America?' and 'What do you think of Miss So and So's singing?' and 'Is Caruso losing his voice?' When I would say he was not, some one would answer 'Well, they tell me he is.'

"When I got my drawing-room I went to sleep. Then the train suddenly jumped terribly and stopped. I was thrown over. 'Ach!' I said, 'that damned man has stopped the train too soon.' I looked out and saw that the train had run off the tracks.

"Afterward my trunk was put on another train and when I came to Buffalo, two hours before the concert, I had not my evening dress. I would not sing in the other suit and Mr. Stock was crazy when he did not see me arrive. 'Well,' I asked, 'is not there here in Buffalo a Rogers-Peet or something like it?' Yes, there was a good store. So I bought a dress suit for seventy-five dollars, silk socks, shirts, collars, ties, until my bill was \$125. And when I had sung I heard somebody say, 'Ha! that suit is real New York style! I wish we could get the same here.'

"From the concert I had to rush to the train, for my steamer left New York next morning. I arrived half an hour late, but—the captain was a friend of mine; he made the boat for me to wait." H. F. P.

Clément Departs \$40,000 Richer

Edmond Clément, the French tenor, sailed from New York on the *Kronprinzessin Cecilie* on April 2 about \$40,000 richer for his four months' concert and operatic activities in this country.

"DON PASQUALE" PLEASANT SURPRISE

An Unexpectedly Delightful Performance of Donizetti's Comic Opera at Metropolitan—Toscanini Makes the Old Melodies Sparkle and Bori Contributes an Alluring "Norina"—Honors for Scotti and Pini-Corsi, Too

ONE of the unexpectedly pleasant surprises of the season was the revival of Donizetti's "Don Pasquale" last Saturday afternoon. It had been the intention of the management to restore it to the repertoire earlier in the year, and a performance of it (in conjunction with the "Secret of Suzanne") was scheduled last December. At the last moment, the tenor, Mr. Macnez, fell ill and "Bohème" was substituted. But evidently the spirit of curiosity had not been very generally aroused among Metropolitan frequenters, for although Mr. Macnez was not long in recovering his health, there was no further mention of "Don Pasquale."

After the production of "Cyrano" there was talk of an elaborate revival of "Falstaff" before the season closed. Subsequently it was decided that the time left was too limited to warrant such strenuous work as the preparation of Verdi's opera entailed, and at this juncture came a fresh announcement of "Don Pasquale." But again there was no eager public response, and the audience which heard the little opera was by no means large. This is all the more significant when one remembers that Saturday matinee gatherings are almost invariably large whatever may be the work sung. But if this particular audience was not so, it found before the afternoon had progressed far that it had good reason to be enthusiastic, and enthusiastic it became.

It is more than four years since "Don Pasquale" was heard at the Metropolitan. While on the occasion of its last hearing there were some few features of merit about the representation, the opera as a whole seemed so hopelessly *vieux jeu* that it was promptly restored to the shelf. There was good reason, therefore, to wonder at the motives that may have led Mr. Gatti to resuscitate it. And there was additional food for reflection when it became known that Mr. Toscanini himself was to conduct it.

The cast as a whole was stronger than the previous one had been, for Mr. Gatti was able to supply an almost ideal *Norina* in Lucrezia Bori, and an unctuously comic *Don Pasquale* in Mr. Pini-Corsi. Mr. Scotti's *Dr. Malatesta* is the only remnant of the cast of 1909, but it was its brightest luminary at that time, an incomparable impersonation. Mr. Macnez, though not up to the level attained by his three colleagues just mentioned, was, nevertheless, something of an improvement on Mr. Grassi, who was the last Metropolitan *Ernesto*.

There is reason to regret that Mr. Gatti, if he desired to restore to his list of attractions one of the opera-buffas of Donizetti, did not choose instead the ever-delightful "Daughter of the Regiment," which is superior to "Don Pasquale" in point of melodic charm and variety and in its general quality of humor. However, there is good reason to hope that the latter will for a time hold its own. To those who went to the performance last week prepared for an afternoon of flat boredom the occasion was something of a revelation. The explanation of it all is to be found in the arch-genius of Mr. Toscanini.

Toscanini's Part

Some idea of Mr. Toscanini's handling of Donizetti's simple score may be had from the fact that a number of connoisseurs in the audience strongly suspected that he had touched up the instrumentation. Never before had a Donizetti work seemed to possess such a charm of color, such a variety of light and shade. Yet the effects obtained were not the outcome of actual alterations, but principally of emphasis laid upon certain instrumental voices customarily deemed subsidiary. Doubtless Mr. Toscanini's practice was not warranted by tradition or precedent, but how infinitely preferable is such treatment to the kind that usually prevails! Mr. Toscanini subdued as far as was possible the stereotyped figures of accompaniment with which the score abounds, and by accentuating wood-wind and brass parts above them imparted an entirely new physiognomy to the orchestral portion. There is in reality abundant sparkle and effervescence in this music—more, no doubt, than most persons who have heard the opera before suspected—and Mr. Toscanini brought it out with a care and a degree of refinement and polish altogether captivating. Why does he not take such works as "Trovatore" or "Rigoletto" in

charge? He would doubtless achieve wonderful results with them. The playing of the orchestra was remarkable for its suppleness, finish and purity of tone.

Even had the opera itself been less enjoyable than it proved to be it would have been amply worth hearing for the sake of



Macnez as "Ernesto" (c) Mishkin.
In the Cast of "Don Pasquale"

Miss Bori. A more delightful *Norina* would be hard to imagine. She brings to the rôle those elements of Latin vivacity and piquant charm absolutely indispensable to it. She is a born light comedienne, and furthermore she presents a most alluring picture. Her scenes with *Malatesta* and *Don Pasquale* were infectious in their ebullient humor. Her singing, except for some strident upper tones, was beautiful. Miss Bori was not designed by nature for a florid singer, and if she did not deliver those coloratura phrases that fall to her share with impeccable smoothness and fluency, she acquitted herself, nevertheless, far more creditably than most persons would previously have been disposed to believe she could. After the second act she received not only flowers, but a pair of white doves.

Mr. Pini-Corsi is perfectly versed in the traditions associated with buffo parts of the type of *Don Pasquale*, and the audience found much to amuse it in his broadly comic antics. Mr. Scotti, the incarnation of elegance of style, polish and distinction of manner, was *Dr. Malatesta*. Vocally he was in worthy shape. Mr. Bada had the small part of the *Notary*, and Mr. Macnez was the *Ernesto*. He was not invariably true to the pitch and his voice has altogether too much of the white quality to please those who prefer more virile singing. But, considering this natural limitation, he acquitted himself sufficiently well and was duly applauded for his serenade in the third act.

Third Performance of "Boris"

"Boris" had its third performance last Monday evening and again it was heard by an enormous audience. Its reception was as hearty and as spontaneous as on the previous occasions. There can now be no question as to the impression which this marvelous work has made. Its power and beauty are such as to awe even the musically illiterate. The representation on Monday was in all respects equal in excellence to the previous ones. Mr. Didur's *Boris* is steadily

growing and Mr. Althouse's *Dimitri* continues to delight the admirers of the young American tenor. He had quite recovered from his cold this time and sang with admirable spirit and a ringing, resonant quality of tone. Mme. Homer sings *Marina* with vocal opulence. It is a pity that Mr. Reiss as the *Simpleton* persists in treating the little rôle in a comic spirit, thus marring the poignant significance of one of the most affecting episodes in the opera. The thrilling choruses were finely done and Mr. Toscanini's conducting defies all praise.

One slight change of cast marked the fourth presentation of "Cyrano" on Friday evening, Louis Kreidler assuming Pini-Corsi's rôle of the *Monk*, as the Italian buffo was preparing for the "Don Pasquale" revival of the morrow. The audience was of quite respectable size, and the applause was so spontaneous that the auditors did not need the artificial stimulus of a few iron-handed members of the claque, stationed in the standees' area. An improvement was noted in the duration of the performance, as the big clock on the sidewalk registered but a few minutes after eleven-thirty when the audience poured out at the close. Mr. Amato was kept bowing his acknowledgments at the end of his gripping final scene, and Mme. Alda and Messrs. Martin and Griswold again contributed their splendid portrayals.

Hundreds Turned Away from Caruso "Aida"

"Aida" with Caruso in the cast could be depended upon to fill to its utmost capacity a house twice the size of the Metropolitan. Verdi's masterwork has had but three hearings this season, and consequently several hundred were turned away on Wednesday evening of last week when it was repeated. Those who succeeded in getting in heard a performance of rare beauty. The great tenor sang in spite of the fact that he had not altogether recovered from his indisposition. He showed it, moreover, in his singing of the "Celeste Aida," which had not all of its wonted vibrant brilliancy. But he warmed up to his task before the first act had come to a close, and sang well throughout the rest of the evening. Mme. Destinn's *Aida* was, as usual, immeasurably beautiful vocally, and Mme. Homer was the *Amneris*. Mr. Amato sang and acted *Amonasro* brilliantly.

Mr. Toscanini, who is busy these days rehearsing Beethoven and Strauss, relinquished the baton on this occasion to Mr. Polacco, whose conducting of the work was in all respects admirable. He slighted none of the delicate beauties of the score and brought out all its inherent dramatic force, though he paid due regard to the rights of the singers.

Destinn's Moving "Elizabeth"

Mme. Destinn's labors in the Verdi opera did not prevent her from giving a movingly beautiful performance of *Elizabeth* in "Tannhäuser" on the following evening. The rest of the cast included Messrs. Urlus, Braun and Buers, and Mmes. Fremstad and Sparkes. Mr. Urlus sang well, though there have been more forcefully eloquent *Tannhäuser* here. Mr. Braun sang the *Landgrave* with sonority and authoritative breadth. Mr. Buers was in poor voice as *Wolfram* and he sang the "Evening Star" song most distressingly off the key. The chorus, too, had a bad evening and its fidelity to the pitch was none too marked.

An extra matinee performance of "Madama Butterfly," with Miss Farrar and

Messrs. Martin and Scotti, filled the house on Thursday afternoon. Saturday night's popular-priced attraction was a poetic and beautiful performance of "Lohengrin," with Mme. Fremstad as *Elsa* and Jacques Urlus as *Lohengrin*. "Aida," with Caruso, had a non-subscription audience on Tuesday evening of this week. The house was packed and enthusiasm ran high.

ABORNS' BROOKLYN RETURN

Excellent "Faust" Performance Opens "Opera in English" Season

The Aborn English Grand Opera Company opened its season in Brooklyn on April 7 with "Faust." The opera house of the Academy was filled by an audience which heard a performance of much merit under the baton of Carlo Nicosia and the stage direction of Philip Fein. Much interest was centered upon Phoebe Crosby, the Brooklyn girl, who appeared in the rôle of *Marguerite*. She made a strong appeal, displaying a fresh, clear voice, and in the Jewel Scene she appeared to especial advantage. As *Faust* Salvatore Sciarretti quite fulfilled the expectations of his many admirers.

Seldom has a more delightful impersonation been presented at the Academy by this company than that of Thomas Hardie's *Valentine*. In addition to a captivating quality of voice and dramatic verve this singer possesses the gift of clear diction and he provided a forceful argument for opera in the native tongue. Other characters were taken as follows: *Mephistopheles*, George Shields; *Siebel*, Elaine De Sellem; *Martha*, Hattie Belle Ladd; *Wagner*, Benedict Ruben. The choral, orchestral and scenic effects were of a high order of excellence. G. C. T.

WOMEN'S CHORUS HEARD

Victor Harris Conducts Able Performance of Varied Program

The Wednesday Morning Singing Club, of which Victor Harris is conductor, gave its annual concert on Wednesday morning, April 9, in the studios of Mr. Harris at The Beaufort in West Fifty-seventh street, New York. The chorus is composed of some thirty women's voices and serious, artistic work is done each year.

On this occasion the program presented the singers in Goring-Thomas's "Night Hymn at Sea," Berger's "Der graue Berg," Bargiel's "Dragon Flies," Mendelssohn's motet, "Veni Domine," Cadman's "Little Papoose," Gaines's "Roumanian Love Song," Matthews's "Indian Cradle Song," Bullard's "Up, Sailor-boy, 'tis Day" and Grieg's "Ave Maris Stella" and Nevin's *Serenade*, both of these admirably arranged for women's voices by Mr. Harris. The singing of the club was excellent and the hundred and fifty invited guests applauded singers and conductor to the echo.

Mrs. Henry Farrar, an able amateur violinist, won cordial applause in a number of solos.

Popular Price Opera on the Bowery

Grand opera at popular prices* will be inaugurated on April 14 at the Thalia Theater, on the Bowery, New York, where the Zuro Opera Company will present a repertoire of Italian and French works.

METROPOLITAN OPERA CALENDAR

WEDNESDAY evening, April 9, Wagner's "Die Meistersinger." Mmes. Gadske, Mattfeld; Messrs. Urlus, Buers, Goritz, Reiss, Braun, Hinshaw. Conductor, Mr. Hertz.

Thursday afternoon, April 10, Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci." Mmes. Destinn, Duchène, Maubourg; Messrs. Macnez, Gilly, In the former, and Alice Nielson and Messrs. Martin, Amato and Reschiglian in the latter. Conductors, Messrs. Polacco and Sturani.

Thursday evening, April 10, Humperdinck's "Königskinder." Miss Farrar; Messrs. Jörn, Goritz, Didur, Reiss. Conductor, Mr. Hertz.

Friday evening, April 11, Wagner's "Tannhäuser." Mmes. Gadske, Fremstad; Messrs. Urlus, Buers, Griswold, Reiss, Hinshaw. Conductor, Mr. Hertz.

Saturday afternoon, April 12, Meyerbeer's "The Huguenots." Mmes. Destinn, Hempel, Alten; Messrs. Caruso, Gilly, Rothier, Braun. Conductor, Mr. Polacco.

Monday evening, April 14, Puccini's "La Bohème." Mmes. Alda, Alten;

Messrs. Caruso, Gilly, De Seguro, Didur. Conductor, Mr. Polacco.

Wednesday evening, April 16, Darnowsky's "Cyrano." Mmes. Alda, Mattfeld; Messrs. Martin, Amato, Griswold, Reiss. Conductor, Mr. Hertz.

Thursday afternoon, April 17, Mozart's "The Magic Flute." Mmes. Hempel, Gadske, Alten; Messrs. Urlus (first time here as Tamino), Goritz, Reiss, Griswold, Braun. Conductor, Mr. Hertz.

Thursday evening, April 17, Donizetti's "Don Pasquale." Miss Bori; Messrs. Macnez, Scotti, Pini-Corsi. Conductor, Mr. Toscanini.

Friday evening, April 18, Puccini's "Tosca." Miss Farrar; Messrs. Caruso, Scotti. Conductor, Mr. Sturani.

Saturday afternoon, April 19, Mousorgsky's "Boris Godunow." Mmes. Homer, Case, Sparkes, Duchène, Maubourg, Mattfeld; Messrs. Didur, Althouse, Rothier, De Seguro, Bada, Reiss. Conductor, Mr. Toscanini.

Saturday evening, April 19 (last night of the season), Verdi's "Aida." Mmes. Destinn, Robeson; Messrs. Martin, Gilly, De Seguro. Conductor, Mr. Sturani.

WHAT IT MEANS TO BE THE WIFE OF AN OPERA SINGER

Mrs. Putnam Griswold a Striking Example of "The Power Behind the Throne" in the Career of a Successful Artist—Real Partnership in Such Marriage—How Feminine Influence Moulds the Way to Fame

TURNING the tables on the ever-watchful guardian of a Metropolitan Opera star was an operation which occupied part of last Monday forenoon at the busy New York apartment of Putnam Griswold. The guardian in this case was none other than Mrs. Griswold, and the reversal of the usual proceedings lay in the fact that the basso's wife was undergoing the ordeal of an interview, whereas it is generally her function to exercise a silent censorship over Mr. Griswold, so that he may not be trapped by a wily interviewer into saying things which may later prove embarrassing.

Under intimate auspices the visitor was introduced to the Griswold household, as his arrival was simultaneous with that of the hotel bootblack, who led the way into the apartment as a sort of standard bearer, holding aloft a pair of the basso's stout boots, newly polished, as well as a pair of Mrs. Griswold's dainty footgear. Mrs. Griswold, by the way, is a very pretty woman, very vivacious, highly intelligent, has traveled all over the world, understands and speaks German and, with all that, is whole-souled American.

This operatic couple had just returned to their urban hearthstone, after a week-end visit to the up-to-date farm of a New York business man, the charms of which had inspired them with the desire to own such an establishment for a resting place between opera seasons.

"I told one of our friends last evening," remarked Mrs. Griswold, "that I was to be interviewed to-day as the wife of an opera singer, and I asked him, 'What should one say about one's husband in such a case?' His terse reply was 'Anything but the truth!'"

Some domestic errand happened to bring the basso himself into the living room at this juncture, and he exclaimed in mock protest, "Now, I call this unfair—it looks like a conspiracy against an operatic husband."

"Seriously," continued Mrs. Griswold, "if there ever was a marriage which is a partnership it is that between an operatic artist and his wife. The wife of a banker need not concern herself deeply with the details of her husband's business, because it isn't in her power to help him very much, but the wife of the opera singer is often the 'business man' of the firm. From the very fact that he is supposed to have artistic temperament it is not reasonable to expect the singer to have a 'head for business,' and this is often supplied by his wife.

"Another duty of the singer's wife is cleverly shown by W. J. Henderson in his novel, 'The Soul of a Tenor,' and that is her helping him to have a wide perspective and an ideal which places his art above his self. First the wife must have this ideal herself, which means that she must be not only wife and 'business man' but something of a musician—at least, an appreciator of what is best in the art.

The Social Side

"Then there is the social side, which is important in any opera house, whether it is supported by American society people or by a European king. When interested persons entertain the singer and his wife it is she who has to do the greater part of the reciprocating, for he is busy much of the time with rehearsals and performances. Don't overlook the importance of these little social niceties in her husband's standing. Could a recluse, one who shut himself off from social intercourse, could such an artist make progress in an opera house as it is found to-day? That I do not know, but it's safe to say that no such artist exists.

"There is practically no social life among the members of an opera company," declared the basso's wife, "for the artists as a rule have their circle of friends from outside the opera house, and that is where the social gifts of the wife are an advantage. It is all for the singer's good that he should not spend all his time with musicians, for this contact with other professions broadens him. It would not do for the banker to associate entirely with Wall Street men for the same reason.

"In all these ways, then, the wife of an opera singer can help her husband, and she



Mrs. Putnam Griswold, the Charming Wife of the Metropolitan Opera Basso

must, unless she is a mere 'silent partner' of the firm. Almost every prominent artist has benefited by the watchful care of some one. In the case of a man it is his wife who watches over him. A fine example is Mrs. Riccardo Martin, who is constantly in her husband's dressing room and devoting herself to his welfare, and she is only one of the operatic wives who are marital partners in the fullest sense of the word.

Marriage in the Operatic Ranks

A reckoning was next taken of the various opera stars, with a view to determining how many of the men are unmarried, and the process revealed but few such individuals.

"How does the bachelor singer advance in his profession without all this aid which a wife gives to the married artist?" This was a question asked of Mrs. Griswold.

"It can't be done," insisted the basso, who had now returned to see how his wife was performing in her new rôle of "interviewee." "My advice to the singer beginning an operatic career would be, 'Young man, get married.'"

"Probably every man on the opera stage has had some feminine influence molding his career," assented Mrs. Griswold. Many an artist has been benefited by the guidance of some woman whose relations may or may not have been in accordance with any legal or churchly rules—that is not the point.

Here the basso again vaulted into the conversation, this time from the adjoining room. "Why does not some one answer Oscar Hammerstein's recent slur on the morality of opera singers?" inquired Mr. Griswold. "After all, though, it isn't worth taking seriously, for such remarks are in bad taste, when they come from one who has been closely associated with singers. It all comes down to the fact that *human beings* are far from perfect, so why single out the opera singer?"

"Aren't morals chiefly relative?" suggested Mrs. Griswold.

A further suggestion was then made that it would be interesting to hear an operatic performance by a company, the members of which had been chosen primarily as persons who were morally pure rather than as singers.

"This subject brings up still another reason why the opera singer should be married," added Mrs. Griswold. "The utmost concentration is demanded of an artist while he is singing, and it is only natural that he should need relaxation when he is away from the opera house. There we find another way in which the wife may help her husband by leading his relaxation through wholesome channels in the social life which she has created for him.

When the Green-Eyed Monster Enters

"Is the wife ever jealous of her husband?" echoed Mrs. Griswold. "I'm sorry that I can't give any heart-burning personal details on that point, but I know enough of human nature to realize that much of this exists. I can't say that this feeling ever goes so far that the wife resents her husband's making love to the soprano during the action of the opera, or that she gives orders to 'keep hands off.' There was one soprano in Berlin, however, who was on bad terms with the tenor and she instructed him that he was not to touch her during the performance of 'Tristan'—that she was willing to sing with him, provided that he would not once lay his hands on her. Can you imagine the second act love scene under such frigid conditions?"

It was then observed that Mrs. Griswold had proceeded through her interview without Mr. Griswold's having to adopt her own method of sending warning that something indiscreet was being said, as noticed in a previous interview with the basso. This method had consisted of dropping an admonitory shoe at the moment when the conversation began to verge upon the indiscreet.

As the MUSICAL AMERICA representative left the apartment Mrs. Griswold saw him

to the elevator. Said he, "Well, to sum up, what is the chief duty of the artist's wife?"

Said she, "To keep up his spirits and keep down his fat." K. S. C.

MARC LAGEN'S LIST

Mme. Gadski Tops Season's Offerings of New York Manager

Marc Lagen, the manager, announces for the coming season a number of artists of the first rank. Mme. Johanna Gadski, prima donna soprano of the Metropolitan Grand Opera Company, will be personally represented by Mr. Lagen and will be available for concerts and recitals during the greater part of the season. Her bookings so far as made promise her one of the most busy seasons of the last few years.

In addition, Mr. Lagen will represent Mlle. Lucrezia Bori, soprano, and André de Segürola, basso, both of the Metropolitan Grand Opera Company, for a series of costume recitals. The artistic standing of these artists and their importance in the operatic world make this announcement one of the first importance.

Cornelia Rider-Possart, pianist, whose engagements during the season just passed, with orchestras and in recital, were productive of much critical commendation, will return to America for a second tour under Mr. Lagen's direction. She has already been engaged for many good appearances.

The remainder of Mr. Lagen's list will consist of artists of ability in their various lines of work and will be announced within a few weeks.

Summer Concert Arrangements for White House

WASHINGTON, D. C., April 8.—Arrangements have been made for the opening of the park band concerts April 9. These have formed an educational and social feature of the national capital for the last several years. Those at Potomac Park, which were started by Mrs. Taft, will take place every Wednesday and Saturday afternoon. President Wilson has made a change in the location of the concerts by the Marine Band on the grounds of the White House. The south terrace will be thrown open for these gatherings on Saturday afternoons from June to September. During the Taft administration they took place outside the White House enclosure. W. H.

DeKoven Opera Libretto Contest Awards Expected Soon

The winner of the \$1,000 prize offered last year by the DeKoven Opera Company for the best light opera libretto will be announced some time this month. It was the original intention of the company to decide the competition and award the prize on April 1, but owing to the large number of manuscripts submitted and the illness of Mr. DeKoven, it has been necessary to delay the announcement until later in the month. Among the sixty odd librettos submitted, the judges have selected six that they consider worthy of a third and final reading, and from these the best work will be selected as the prize winner. The judges are Daniel V. Arthur, Channing Pollock and Reginald DeKoven, and the winning libretto will be set to music by Mr. DeKoven and presented by the DeKoven Opera Company early next season.

National Association Organists Hear Recital on Clark Organ

At the invitation of former Senator William A. Clark, members of the National Association of Organists visited his home at Fifth avenue and Seventy-seventh street, New York, last Tuesday evening, to hear Mr. Clark's splendid pipe organ played by Arthur Scott Brook. A short address of thanks was made to Mr. Clark by J. C. Marks, president of the association.

Burrian Unable to Sing

VIENNA, April 7.—Carl Burrian, the Wagnerian tenor, has been obliged to give up singing for the time being. His throat troubles him and he is in a generally fatigued condition. Mr. Burrian was to have sung at the opera here on April 13, but Herr Winklemann of Prague will take his place.

Harold Bauer to Visit the Coast

One of the interesting artists announced to visit the Pacific Coast and the Northwest next season is Harold Bauer, the noted pianist. Bauer's tour, which will mark his seventh visit to America, will open early in October under the management of Loudon Charlton.

MUSICAL COURIER CO. LOSES

Appellate Division of the Supreme Court Affirms \$5,000 Judgment Won by Nathan Burkan Against "The Musical Courier"

THE appellate division of the Supreme Court of New York has just affirmed the verdict of a jury in a suit before Justice Gavigan, in the Supreme Court, in June, 1912, which verdict gave Nathan Burkan, a well-known and prominent lawyer of this city, a judgment of \$5,000 against the Musical Courier Co., on a charge of libel.

Mr. Burkan, who has, for some years, been legal adviser of the Metropolitan Opera Company, and also of a number of music publishing and other houses, and is a specialist in theatrical and copyright matters, became an active figure in the hearings on the copyright question before Congress in Washington, which resulted in the enactment of a new copyright act requiring the payment of two cents royalty for every piece of music mechanically reproduced, either by talking-machines or mechanical pianos, the royalty to be paid to copyright proprietors by the manufacturers of musical instruments who used the copyrighted pieces. In one of the papers published by the Musical Courier Company a number of articles on the copyright question were printed, in which Mr. Burkan was bitterly attacked. He was called a "legal four-flusher" and "an attorney of obscure origin." Mr. Burkan brought suit. At the trial a number of the most prominent judges testified to Mr. Burkan's high character, and also to his eminence in the legal profession.

The result of the trial was that the jury brought in a verdict of \$5,000. An appeal from this judgment was taken by the Musical Courier Company. It is this appeal which the Musical Courier Company has just lost. The original complaint contained eight counts, each founded upon a separate article published by the Musical Courier Company.

Judge Scott, who writes the following opinion of the court, which was unanimous, states that each of the articles is clearly libelous:

"Plaintiff, a lawyer devoting himself especially to trade-mark and copyright law, has recovered a judgment for damages for

libel against defendant, a publisher of a musical trade paper. No motion was made by defendant for a non-suit or for the direction of a verdict, and the case contains no order denying a motion for a new trial upon the minutes. The appeal, therefore, brings up for review only the exceptions taken during the trial. Of these there are a great many, but most of them present no question requiring consideration.

"The complaint contains eight counts founded upon a separate article published by defendant, and each of the articles is clearly libelous. In only two of the articles is the plaintiff mentioned by name, but there is evidence in the case tending to indicate and from which the jury were justified in finding that the libelous articles referred to him.

"The matter which inspired the libels was a controversy which was carried on in the federal courts and in Congress between musical composers and publishers on the one hand and the manufacturers of mechanical players on the other. The question involved was whether the copyright law protected or should be so extended as to protect the holders of copyrights for musical compositions against the unauthorized use of those compositions by means of the perforated rolls used in operating mechanical piano players. The plaintiff, as counsel for certain composers and music publishers, sought to have the law so construed, or, if necessary, amended as to afford such protection. The defendant apparently favored the manufacturers of the mechanical piano players, and, for that reason, opposed the desired amendment of the copyright law, and, as a part of its campaign against such amendment, resorted to abusing plaintiff by means of libels of which he now complains.

"The defendant in its answer pleads both as justification and by way of mitigation of damages and sought to prove upon the trial that one of the principal manufacturers of mechanical piano players in this country had made secret contracts with a large number of music publishers whereby, if the proposed amendment to the copyright law should be adopted, said manufacturer would secure for a number of years the exclusive privilege of producing

the musical compositions copyrighted by said publishers. To the refusal of the trial court to admit evidence of this fact the defendant excepted, and upon these exceptions elects to rest this appeal. It says in its brief now before us: 'The appellant is willing to waive on this appeal all other errors, and does not desire a new trial of this case unless it is right in its position that all this evidence is not only competent but is some of the most important, essential and material evidence in the entire case.'

"The evidence was clearly not competent because there is no evidence that the plaintiff was in any way connected with what the defendant terms the conspiracy between the manufacturer referred to and the publishers with whom it made contracts, and also because if plaintiff had been so connected that fact would have furnished no justification for or mitigation of the libels which the defendant published. The trial justice could not well have done otherwise than to reject the evidence because this court has twice held it to be irrelevant. (Burkan v. Musical Courier Co., 149 App. Div., 942-150 App. Div., 902.) There was error committed in permitting the person who wrote the libelous articles for defendant to testify that he had plaintiff in mind when writing the articles and intended that they should be understood as referring to plaintiff. This error was probably harmless, because there was sufficient in the articles themselves, read in the light of the surrounding circumstances, to identify plaintiff as the person referred to. Indeed it was not seriously questioned on the trial that plaintiff was the individual referred to in the article. For this reason, as well as for the reason that defendant has expressly elected to rest its appeal upon the exclusion of the irrelevant testimony to which we have referred, the errors we do find may be overlooked.

"Judgment affirmed with costs. All concur."

[It will be remembered that Mr. Burkan was the attorney for Victor Herbert in his suit for libel against the Musical Courier Company, which was decided in favor of Mr. Herbert, who obtained a judgment for \$15,000, later reduced on appeal to \$5,000.]

HANDEL AND HAYDN SOCIETY

Noted Soloists Appear with Boston Chorus in "The Creation"

BOSTON, April 7.—The final concert of the series which have taken place during the Winter past in Symphony Hall was given yesterday afternoon by the Handel and Haydn Society, Emil Mollenhauer, conductor. The work performed was Haydn's "Creation," and the performance an admirable one.

The soloists were Evan Williams, tenor; Mme. Caroline Hudson-Alexander, soprano; Frederic Martin, bass. All of these singers were experienced in oratorio. Mr. Williams is justly popular in New England for the quality of his voice and the warmth of his interpretation. Mme. Alexander, in a comparatively short time, has been unusually successful with her Boston audiences. Mr. Martin is to be relied upon for a musicianly and intelligent rendering of his part. The performance by the Boston Festival Orchestra was brilliant and enhanced the effect of the admirable singing of the chorus. The work is still fresh and beautiful, and even, in places, such as the introduction portraying chaos, modern in its feeling. The audience was large and very applaudive. Many stood along the aisles. O. D.

Viola Van Orden, Contralto, Becomes the Wife of Benjamin E. Berry,

Viola Van Orden, the contralto, was married on March 20 to Benjamin Evin Berry, the tenor, in Yonkers.

Miss Van Orden is a native of California and has been in the East for several seasons, having studied here and sung in many concerts and recitals in this part of the country. She has lived several years in Boston.

Mr. Berry is one of the best known of the younger tenors and has made an enviable reputation for himself by his excellent singing in concerts, oratorios and recitals. He was one of the first tenors at Chautauqua last season and has had many important engagements this year.

Miss Van Orden has been engaged for a performance of "The Crusaders," to be given by the Salem Oratorio Society this month. Mr. and Mrs. Berry are occupying their new home in Halliday avenue, Yonkers.

Mannes Recital for Brooklyn Students

David and Clara Mannes, in a violin and piano recital, were heard at the Manual Training High School, Brooklyn, on March 30. Mr. Mannes delighted his audience by his playing of the Bach air.

JACQUES URLUS

The Greatest Living Wagnerian Tenor

of the

METROPOLITAN OPERA HOUSE



N. Y. PRESS:—Not since the days of Alvary have New York operagoers made the acquaintance of a Siegfried so nearly ideal as the one Jacques Urlus presented yesterday—to judge not only from the spontaneous thunder of applause which swept the auditorium whenever he stepped out alone before the curtain—an honor he was compelled to accept after each act—but also from his unusual accomplishments within the frame of the stage, Urlus will create new interest in the Wagnerian drama.

N. Y. TRIBUNE:—Mr. Jacques Urlus, who made his debut as Tristan, essayed a second part at the opera with complete success; few have sung and acted the part with such freshness of voice, such free and graceful action, such fine abandon as Urlus developed in it—his success was immediate and the applause which rewarded him, unusually enthusiastic.

N. Y. EVE. JOURNAL:—Tenor Urlus in Siegfried shows marvelous power. The primal cause of the enthusiasm was Jacques Urlus, the new German tenor. All the time there was beauty and power in his tone, a never failing artistic expressiveness and a steady flow of song that made it seem as if one were listening to a lyric tenor.

N. Y. HERALD:—The afternoon Siegfried was practically a flawless performance—it was the second time that Jacques Urlus, the new German tenor, has sung here—yesterday Mr. Urlus displayed a rare combination of youth, a lyric, beautiful voice and an abundance of sentiment that never lapsed into sentimentality. In the final act he loosed the full power of his voice and sang gloriously. His phrasing is that of a musician, his enunciation is clear and free from exaggeration, his acting is plastic—he is the best Siegfried that Metropolitan operagoers have seen and heard in many years.

N. Y. WORLD:—At last we have a tenor who can sing Tristan as it should be sung and who can act as well as look the role. Jacques Urlus demonstrated that at the Metropolitan last night when he made his second appearance in Wagner's great love drama. It was a magnificent performance.

N. Y. SUN:—Jacques Urlus appeared in the title role of Siegfried, yesterday at the Metropolitan Opera House. The quality of his voice is very agreeable and he has more legato than teutonic singers usually possess; with these items of equipment he sings lyrically and does not scatter his phrases. Mr. Urlus is that rare thing—a musical tenor, and his musical intelligence shows itself in his treatment of the melodic line and his use of nuances. He was an admirable Siegfried and his audience emphatically recognized the fact.

BOSTON POST:—Wagner's Tristan was performed at the Boston Opera House last night. It was good to hear again the Tristan of Mr. Urlus—he is rarely equipped as a singer; he does not have to shout to prove that he has arrived at an emotional climax—he can sustain a melodic line with rare skill, he can sing beautifully and in a romantic manner.

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Dear MUSICAL AMERICA:

When, on Thursday morning of last week, the New York daily papers appeared with an interview with Oscar Hammerstein, in which he stated that he considered "morality as the first opera essential," and also declared that the foreign method of pushing certain artists ahead will not do here, continued by saying that he wanted American singers of strictly moral character to present properly his new operatic enterprise, and when, finally, to all this, he added that the moral tone of foreign singers was nil, particularly of those now engaged at the Opera House, he deprived the entire personnel of the Metropolitan, from Signor Gatti down to the urbane gentleman who takes the tickets at the door, of breath. They were speechless with astonishment!

"Sapperlot!" exclaimed Otto Goritz when he heard of it. "What strikes me in this is that such a charge should come from Hammerstein!"

"Well," said another, "do you not know that Mr. Hammerstein has always stood for a strictly moral life, and has, in the words of Ouida, the great novelist, kept himself 'unspotted of the world'?"

To paraphrase the old adage that "kissing goes for favor," and to say that positions at the opera houses, and opportunities, go by kissing, no doubt expresses the view of many who are ever ready to believe anything of a scandalous character concerning professional singers of eminence who are so much in the public eye.

I cannot, however, refrain from repeating what I said some time ago when I quoted the old Catholic bishop, who exclaimed, when a scandal was reported to him:

"I never believe anything I hear, and only half of what I see!"

True it is that in the intense rivalry among the singers no one will ever admit that any other consideration but an unworthy one could influence the manager. But, as a matter of fact, I do not believe that any opera company in years has been run as conscientiously, as carefully and with such distinct regard for artistic excellence as the Metropolitan Opera Company since it has been under Mr. Gatti's direction.

In former years, as you know, we had the domination of the great tenors and of the great sopranos, who ran things under Abbey, Conried and others to suit themselves.

The best refutation of the charges is contained in the extraordinary high standard which has prevailed under Signor Gatti's direction.

I have no desire to pose as an apologist for Signor Gatti, but fair play is due him. While I sincerely hope Mr. Hammerstein will be able to use his experience and his wonderful enterprise in giving us another home for opera, especially for opera in English, I cannot but feel that while he may have attracted some attention by these interviews he has alienated the good will of many professionals of the highest standing who have a right to feel resentment at the general charge of immorality which has been leveled at them.

The Hammerstein interviews have aroused attention in Paris, where several artists have expressed their regret at the charges through Charles Henry Meltzer, of the New York American, who is now in that city.

To state a simple fact. The work demanded to-day of the average operatic artist is so strenuous and the strain made upon the purely physical is so serious that to dream that any artist can perform the work allotted and at the same time lead a reckless life of pleasure is to accept the impossible.

But if Hammerstein set all the artists into a flutter it was as nothing to what happened when Lina Cavalieri, before sailing for Paris, on the Oceanic, the other day,

stated that while she was full of regrets at leaving New York it was too wicked a city for her to stay here any longer.

"New York," declared the prima donna, "is becoming so terrible that I am forced to go back to Paris for a rest."

It certainly will strike the average person who knows anything about these two cities as rather humorous, that a person should leave immoral New York to seek rest in moral Paris.

It reminds me of the story Gus Thomas, the playwright, once told, at a public dinner, to the effect that the average American goes to Paris with the expectation of leading a double life at half the price and—gets left!

While making this declaration as to the wickedness of New York, which was too much for her, the chaste Lina denied the report that she was going to marry Lucien Muratore, the tenor, who has been traveling with her. She coupled with it the declaration that she would never marry again, but henceforth would live for her art alone.

I presume that, having now all the diamonds and pearls that she can possibly clothe herself with, that is true.

However, let us be grateful to the dear Lina, for the philosophy which she expressed in the same interview, to the effect that "love hypnotizes one for a time, and then flies away, leaving its victim the most lonely person in the world."

Did she, perhaps, intend this to refer to poor Chandler, whom she married, and who was left, when she was through with him, not only lonely but in the condition which you remember Trilby described as "the altogether"?

That was a wonderful revival of "Don Pasquale" last Saturday afternoon and, to my thinking, it was rendered memorable by the splendid work of Toscanini, who, it is needless to say, conducted *con amore* and brought out of the score charming effects, nuances, that old fellows, like myself, who have heard this opera many times before never even suspected.

One of the features of the performance was the presentation given of *Norina* by Lucrezia Bori, delightful even by those of us who recall the incomparable singing of Sembrich in this part.

After the second act Miss Bori received an unusual present in the shape of some doves, bedecked with ribbons to match their feathers, and as Miss Bori placed them on her shoulders, held them while they fluttered she created an unusual and charming effect which was much applauded.

It is not generally known that Miss Bori is of Spanish origin, and it is the custom in Spain to send doves and canary birds to artists, instead of flowers.

Surely we shall have a surfeit of opera next year, for, in addition to the various organizations outside of the Metropolitan which it is announced will be in the field we now hear that there is to be a Spring season of Italian comic opera by the Angelini-Gattini Company, which is coming from Buenos Ayres and will appear at the Century Theater.

This company was formed some ten years ago, in Milan, and since then has appeared pretty nearly all over the world, except in New York. The repertoire includes a number of operas of lighter character like "Boccaccio," "Fatiniza," "Le Petit Duc" and "La Poupée." The prices are to be moderate.

Thus it would seem as if we shall have, in all, no less than five different opera companies in New York next season. That is to say, the Metropolitan Company, the Hammerstein Company, the company being organized by the City Club, the Aborn Company, this Angelini-Gattini Company and finally the Zuro Company, which is to give opera at the old Thalia Theater down on the Bowery.

Evidently the various managers appear to think that New York cannot have opera enough, although, as I told you before, I am afraid that the result will be that scarcely any, with probably the exception of the Metropolitan and Hammerstein, will make money.

Pierre V. Key announces in the New York World that Mr. Otto H. Kahn, chairman of the executive committee of the Metropolitan Opera Company, has expressed himself as favorable to putting into immediate active operation an organization to assist exceptionally talented young musicians in a professional career.

This subject, you know, has been advocated in the columns of the World by Mr. Key all through the season.

Mr. Kahn's idea appears to be that contributions should be made to a fund, the income of which should be devoted to a number of scholarships and loan funds for students.

In one respect let me cordially commend Mr. Kahn's plan, namely, that arrangements for repayment, whenever possible, of money advanced, are to be made, and that the money should be regarded solely as a loan.

This will maintain the self-respect of the students, making them feel that they have simply been assisted in their careers and have not been treated as beneficiaries of charity or philanthropy.

At the same time I cannot but feel that the plan outlined by your editor in his notable interview in the New York Times, some weeks ago, has some superior features. His plan, if I remember rightly, was that cultured women of wealth should establish salons, not merely in New York but in all the leading cities, for the hearing of promising young musicians, as well as for the exhibition of paintings by resident artists of merit.

In this way the effort would be distributed, as it should be.

We must never forget that New York, great as it is, does not mean the whole United States.

Generally such well meant efforts fail from too much concentration. What we need is a national uplift, a national disposition and willingness to further worthy talent.

We want the women in New York to be just as active in the good cause as those in Boston and those in Boston to be as active as those in Cincinnati or Detroit.

This would be adapting the old French salon idea, not only to our greatly changed modern social life, but it would give the women who are coming so prominently before us, in every phase of human endeavor, an opportunity to foster talent wherever they find it.

There would be a healthy rivalry among the various salons, and instead of there being, perhaps, a half dozen worthy aspirants for fame, assisted by a great central organization, there would be several hundred, assisted by local organizations all over the country.

Let us not forget that we are to-day a people of ninety millions, and that there is vastly more undiscovered talent waiting for recognition than most people imagine—far more, indeed, than can be handled in any one city by any one association, however eminent, however well backed with capital, however admirably and capably directed.

Score one for the New York musical critics!

The poor critics! How often have they not been abused for their lack of attention, their indifference, their superciliousness, their tendency to crush a butterfly with a steam engine, when some poor debutante has been slaughtered. And yet, on the whole, there is no city in the world, not even Berlin, where the musical critics have so much to do and perform their duties with such conscientiousness, such devotion to duty, as do our New York music critics.

And of this a most striking example was given last Sunday afternoon when Ward Stephens, a composer and teacher known, as yet, only to the intimate few, who are aware of his unusual talent, gave a concert of his own compositions at the Little Theater.

Now it might be expected that the poor, overworked critics, toward the end of the season, would certainly not concern themselves about such a concert on a Sunday afternoon, when they might be supposed to have the right to take at least an afternoon off, with various concerts in the evening calling for their appearance, and yet they were all there, and the morning after, without exception, published serious critical and most kindly and appreciative reviews of Mr. Stephens's work, which labored under the disadvantage that it was principally presented by Mr. Philips, the baritone, who was, unfortunately, suffering from so severe a cold that it was wholly impossible for him to do himself or the songs he sang full justice.

As a composer Mr. Stephens appealed to me strongly, because of his sincerity, his simplicity, and let me add, the purity of his talent, though it does not lack, in any sense, virility.

If he was open at all to criticism it was that he seems to have been inclined to write songs—as I think Mr. Henderson said in the Sun, or was it Mr. Aldrich in the Times, who declared that he had shown that he could write German songs like a

German, French songs like a Frenchman, English songs like an Englishman, but that the time would come when he would write songs like Ward Stephens, who, let me add, to those who do not know him, possesses a personality, which is all the more charming and gracious because it is wholly modest and unobtrusive.

And if there was anything, which, at this concert, impressed me still more favorably toward Mr. Stephens, it was that with rare poetic taste and insight, he chose for the words of his songs, poems of beauty, tenderness, grace and idealism—not a meretricious thought, in all that was presented.

And so, we came out, when it was all over, with a smile on our faces, and a pleasant taste in the mouth—which is more than I can say of some of the concerts which I have attended this season.

In discussing the reviews of Mr. Stephens's concert, a friend of mine expressed himself cynically with regard to the value of musical criticism. He called my attention to the fact that the notice of the concert which appeared in the New York Herald was headed:

"COMPOSER SINGS OWN SONGS."

Now, as Mr. Stephens is not a singer and did not sing his own songs, my friend jubilantly expressed the opinion that no doubt the notice was written in the office of the paper, and that nobody had appeared at the concert to represent the Herald.

I told him that the slip was easily explained. It is the custom with daily papers, and, indeed, all papers, for reviewers, for reporters and for those who write articles to hand in what is called their "stories." These are then reviewed and edited by the editorial department, which puts appropriate headings to the various reviews and articles. Sometimes, in the hurry of work, an article or review, or even an item, will get a wholly inappropriate heading—as happened in this case. But it does not show that the critic was inefficient or wrote without attending the concert.

Did you know Johann Eichelborg? He was a member, at one time, of the Metropolitan Orchestra, in New York, and was so good a musician that Franz Lehar, the well-known composer of light opera, paid him to orchestrate his productions. He also worked for Strauss, with the result that he made some money and became convinced that he possessed a genius for composition.

He married, left his work here and went to New Orleans. There he made a home, surrounded himself with luxury in the shape of musical instruments of all kinds and for a time did well.

Unfortunately, the music publishers would not take his compositions.

Little by little his money went. The property he had bought also went. And then, when he was on the verge of actual poverty, his sweet young wife went insane and was taken to a retreat.

Eichelborg sold his grand piano that he loved, to send her luxuries. But he still kept on at his compositions, and what he believed to be a masterpiece, which would once again restore him to happiness, to wealth and provide for his poor wife.

Alas! he was doomed to disappointment. The manuscripts continued to pile about him. Even the last pieces of furniture had to be sold.

Then he fell ill of hasty consumption. While in this condition his wife left the asylum, having been discharged as, not cured, but harmless.

So the two lived out the last days together, dying of starvation.

The night that they died together he played to his wife on the harp (the only instrument he had left) music from his masterpiece. When they found him he lay on the side of the bed, one arm around the harp while his dead wife had her hands clasped over her breast!

Here is a subject for a libretto which might well arouse the genius of a great American writer as well as the genius of a great American composer.

So, at least, thinks
Your
MEPHISTO.

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CHADWICK MUSIC ON DR. MUCK'S PROGRAM

Boston Composer's "Aphrodite"
Performed for First Time in His
Own City

Bureau of Musical America,
No. 120 Boylston Street,
Boston, April 7, 1913.

DR. GEORGE W. CHADWICK'S "Aphrodite," a free symphonic fantasia inspired by the contemplation of a head of the goddess of love and of sailors, was performed for the first time in Boston at the Symphony concert of April 4 and 5; and Rimsky-Korsakoff's Symphony No. 2, "Antar," was played for the first time in fifteen years at these concerts. Heinrich Warnke took the solo 'cello part in the performance of Volkmann's Third Serenade in D Minor, for orchestra, with admirable skill. There was a brilliant performance of Weber's "Oberon" Overture. "Aphrodite" was composed for the

twentieth meeting of the Litchfield County Choral Union, Norfolk, Conn., and was there performed for the first time June 4, 1912. The composition is dedicated to Mr. and Mrs. Carl Stoeckel, the patrons of that organization. It was performed by the Theodore Thomas Orchestra in Chicago December 13 and 14, 1912. When the work was performed at Litchfield, the following remarks were printed on the program:

"The original idea for this piece was suggested by the contemplation of the beautiful head of 'Aphrodite' which was given to the Boston Art Museum by Mr. Francis Bartlett and which was found on the Island of Cnidos in the Grecian Archipelago. In ancient times the statues of Aphrodite, goddess of love and sailors, were placed on or near the seashore. This symphonic fantasia or tone poem is an attempt to suggest in music the poetic and tragic scenes which may have passed before the sightless eyes of such a goddess. These scenes are preceded by a short introduction in the nature of an apostrophe. Each one of them is complete in itself, but they are connected by a motive which is

developed throughout the whole piece in various forms and is given originally to the English horn in the first scene."

Certain portions of this composition must be ranked among the most vital and interesting pages which Mr. Chadwick has produced in recent years. In these sections the music is truly sensuous and poetically suggestive. It is gorgeously colored in the modern manner. The orchestra employed is large, and its resources are employed without stint and with entire logic; the orchestration appears as the inevitable garment of the musical thought. As there is no stated program, the imagination of the hearer is free to create with the composer.

Personally, however, I think the latter part of the composition of little value. I do not think the form, or the lack of form of the modern "tone poem" a happy vehicle for Mr. Chadwick's talent. He appears to have taken some pains in this work to show that he, too, can be "advanced" in his orchestral and harmonic style, and in elasticity of design. Not all of these attempts are successful, or truly characteristic of the composer.

Why do we not hear some of the earlier compositions of Mr. Chadwick, the "Melpomene" Overture or one of the symphonies, which are excellently spoken of, but very rarely performed? Mr. Chadwick, learned in the devices and principles of musical composition, especially in the classic forms, is most at his ease, and is heard at his best when he composes in their boundaries. And this is particularly the case when he writes with native finish and humor in the smaller forms. Why don't garments meant for another?

At the end of the performance the composer was repeatedly acclaimed. The applause continued for some minutes. Mr. Chadwick arose from his seat in the hall and bowed his acknowledgments five or six times.

The "Antar" Symphony, not to be compared in point of maturity and individuality of style with the "Scheherazade" Suite of Rimsky-Korsakoff, is yet a most remarkable production, less in its manner, which owes too much to Liszt and Berlioz, than in its spirit, its deep and pervasive orientalism. "The Delights of Revenge," "The Delights of Power," "The Delights of Love!" The love that is the fever of the flesh, under burning desert suns, that brings death in its wake! The passion and the philosophy of the East and its illimitable desert sands! This is the music of Rimsky-Korsakoff, and this spirit is potent in the great and the small pages of "Antar." The principal lack in this "symphony," which is anything but a symphony, is thematic development. OLIN DOWNES.

New York's School Board to Sponsor Organ Recitals

Sunday afternoon organ recitals are to be a feature henceforth of the musical work of the Board of Education of New York. Organs have been installed in a number of the high school buildings, but up to now comparatively little use has been made of them. Dr. Henry M. Leipziger, supervisor of lectures, is in general charge of the series. Among the lecturers on musical topics under the Board of Education's auspices this week were Daniel Gregory Mason, who talked of the piano compositions of Brahms; Margaret Anderton, whose subject was "Sonatas, Sonatinas and Symphonies"; Randall Harveys, and "Songs of the British Isles."

Griswold to Tour as Far as Coast

A concert tour by Putnam Griswold, the noted basso of the Metropolitan Opera House, is among the concert offerings which Loudon Charlton, of New York, promises the Pacific Coast and the Northwest next season. Mr. Griswold has completed arrangements for a tour in October to precede his New York operatic season, and a dozen or more Western cities of importance will be included in his itinerary.

Concert Plans of George Harris

George Harris, the American tenor, has been engaged by the Chicago Apollo Club to sing the leading tenor rôle in Berlioz's "Damnation of Faust," and will also sing at one of the popular Sunday afternoon concerts at Symphony Hall, Boston.

He will spend the Summer abroad visiting his former teacher, Jean de Reszke. Mr. Harris will also concertize in England and France.

Tina Lerner's Engagements

Tina Lerner, Russian pianist, will be occupied until late Spring with concert engagements. On April 10 she played at Miss Bennett's School, at Millbrook, N. Y., and on April 15 will give a recital before the Women's Club of East Orange. Other engagements are Schenectady, April 17, Oberlin College, April 22; Richmond, Va., May 6, and Springfield, Mass., May 9.

ELIZABETH SHERMAN

CLARK

CONTRALTO

(Formerly with Metropolitan Opera Co.)



COMMENT

February 6, 1912

In all of her selections Miss Clark showed that she possessed a voice of excellent musical quality, of ample power and in the lower tones more than usually effectual. In addition she used it well, her tone production being easy and her phrasing correct.—*New York Tribune*.

Miss Clark gave good account of herself. The Italian songs, "Orpheus" by Gluck, and "Caro Mio Ben" by Giordano were in sympathy with Miss Clark's voice and methods. The lovely "Stille Nacht" was a gem on her program, and "Der Tod und das Mädchen" by Schubert well showed the artist's dramatic feeling.—*Brooklyn Daily Eagle*.

Miss Clark's voice is naturally of good quality, capable of expressive use and her production of tone and technical methods are excellent.—*New York Times*.

Miss Clark's program put her powers to no small test. Her range is exceptionally large. Yesterday, for instance, she spanned over two octaves, and there were many indications in her singing of the excellent training she has received. Her pleasing personality added to the success she had with a large and friendly audience.—*New York Press*.

Miss Elizabeth Clark established herself immediately as a favorite. She possesses a contralto voice of good range and great sweetness. She displayed it in the florid "The Noble Seigneur," from "Les Huguenots," in which she displayed her excellent control. It was in the group of shorter songs, including "Der Tod und das Mädchen" and Brahms's "Ständchen," that the sympathetic qualities of her singing showed to the best advantage, and she was able to exhibit the caressing richness of the notes in the low register.—*Toronto Evening Monitor*.

The singing of Miss Clark was a most enjoyable feature of the concert. Her contralto voice is one of fine range and flexibility with a full richness of tone in middle register. All numbers were sung with realistic expression, and particularly in the first-named of the group the dramatic interpretation was vivid and forceful.—*Toronto Evening Monitor*.

Miss Clark was heard in a coloratura aria from Meyerbeer's "Les Huguenots" and in a series of songs from Schubert, Brahms and D'Hardelot. She is a handsome brunette, with a graceful stage manner, and displayed a remarkably powerful contralto, pure and colorful in all the registers and whether it was difficult coloratura, as in Meyerbeer's "The Noble Seigneur," or in emotional quality as in Schubert's "Death and the Maiden," Brahms's "Serenade" or D'Hardelot's "Without Thee," Miss Clark displayed genuinely beautiful vocal art. Her tone was always full, round and sensuous and her phrasing was true to the text and clearly defined the melodic outlines of the score. Her qualities are all summarized in a single sentence—Miss Clark is an accomplished artist.—*Toronto World*.

Elizabeth Sherman Clark, contralto, fairly and squarely won every bit of vociferous applause accorded her singing of "Oh, Don Fatalé." She has a natural contralto voice remarkable for its wide range of exquisite beauty, attributes which were strikingly shown in this wonderful aria. Miss Clark more than delighted her audience by singing a "Letter of Farewell" by Kriens for encore.—*Kansas City Post*.

DIRECTION

MARC LAGEN
500 FIFTH AVENUE, NEW YORK



KATHARINE GOODSON

WORLD-FAMOUS PIANIST
In European Triumphs

Later Dresden Notices

ELBTAL-ABENDPOST, FEB. 25, 1913.

"She not only possesses a notable technique, over which she commands delicacy and sweetness equally with powerful, massive strength but she is able to put herself into and to experience the contents of the works, and thus to interpret them from within. She won her audience immediately in her very first number, the Brahms F Minor Sonata, that is those who wished to be influenced by the spirit of the work, and not only by piano playing. The second number, the Mozart A major Sonata, was a direct contrast to it. How clear and charming, how smoothly and simply she played it. There was not a trace of affectation; all was so natural and graceful that it was a joy to listen to it. Chopin's Etudes and Valses were played so delicately and with such atmosphere that one would have liked to have heard them a second time. Five lighter works now followed, which were played with great brilliance. The final number was Liszt's Tarantella, which was performed with immense bravura. As an encore the artist gave no less a work than Chopin's A Flat Polonaise."

DRESDNER NACHRICHTEN, FEB. 25, 1913.

"Her whole tone-production is quite notable. Added to this there is a mature understanding and an innate sense of atmosphere. Everything that springs from her fingers has significant form, living tone colour, and climaxes on broad lines. Her rhythmical sense is full of energy, and the animation of cantilene passages shows a healthy feeling for poetical, musical values. This fine artist revealed her powers in the Brahms F minor Sonata. In the full colouring of the magic Andante and the architectural Allegro Maestoso, which rises to rare heights, she gave such conclusive performances which raised them far above the average. A glorious rendering of the Mozart A major Sonata followed, in which all the beauty of the work shone out with the deepest penetration. Goodson showed not only what one can put into the three movements, but the gold that really lies in them. Every one wishing to teach and learn should have heard this sonata."

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in opera and concert

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ECHOES OF MUSIC ABROAD

Elgar Writes a "Falstaff" Symphonic Poem for Next Leeds Festival—Strauss Names Russian Composer as His Successor—Puccini Discovers a German Conductor Who Knows His Operas Better than He Does and Another Ideal "Minnie"—Melba to Visit Countries That Have Never Heard Her—Paris Hears "Don Quixote" for Hundredth Time

FOR the next Leeds Festival Sir Edward Elgar is entering the field of the symphonic poem, and his new work in this form, entitled "Falstaff," will be produced under his direction at the second evening concert of the series. The first four days of October are the dates reserved for the festival this year. It will, therefore, follow close on the heels of the Three Choirs Festival at Gloucester, where Saint-Saëns's "The Promised Land" will lead all the rest of the novelties. Teresa Carreño and Mischa Elman are to be the Leeds instrumental soloists.

Elgar's "Falstaff" is not the only novelty promised, as Hamilton Harty's new choral work, "The Mystic Trumpeter," and Basil Harwood's "On a May Morning" also will be sung. At the opening concert "The Dream of Gerontius," with Muriel Foster, John Coates and Robert Radford as soloists, Parry's "Ode to Music" and the Brahms Symphony in F will be given. This will be a morning concert and in the evening Arthur Nikisch is to conduct Tchaikowsky's Fifth Symphony and Dukas's "L'Apprenti sorcier" and Mme. Carreño will play the Tchaikowsky B Flat Minor Concerto, with which she will be the soloist of the first New York Philharmonic Society's concerts shortly afterward.

The second morning program will consist of the Verdi "Requiem," Bach's "Jesu, Priceless Treasure," and Beethoven's Seventh Symphony; while the evening concert will bring forward the Elgar and Harty novelties, in addition to Bantock's symphonic poem, "Dante and Beatrice," Mozart's Symphony in G Minor and the Prologue to Boito's "Mefistofele."

Other works that appear in the scheme are Strauss's "Till Eulenspiegel" and "Heldenleben," Beethoven's Violin Concerto, Brahms's "Alt Rhapsodie," Stanford's first "Irish Rhapsody," and finally, to wind up the festival, "Elijah." For a Wagner program Anton van Rooy is to be one of the soloists. The festival chorus this year will number 360.

* * *

AFTER hearing the music of Igor Stravinsky's ballet "Pétrouchka," produced during the recent Beecham season at Covent Garden, Richard Strauss, the London *Daily Telegraph* hears, remarked: "Man freut sich sehr seinen Nachfolger zu hören" ("It is a great pleasure to hear one's successor.")

Stravinsky, on his part, while he paid a graceful tribute to "Elektra," did not include Strauss among his congenial spirits in the interview quoted in these columns recently. "I find my only kindred spirits in France," he explained at that time, adding that that country possesses in Debussy, Ravel and Florent Schmitt "the foremost creative musicians of the day."

* * *

HOME-GROWN and home-baked Germans do not, as a rule, take kindly to Puccini. Hence, a German conductor of limited experience with performances of his works who knows all of his operas—all, let us say, excepting "Le Villi"—so intimately that he can play on the instant any of the music of them that may be requested, is indeed a curiosity. Such an one is Ignaz Waghalter, the talented young conductor at the new Deutsche Oper in Charlottenburg-Berlin. Puccini's recent visit to Berlin for the production there of "The Girl of the Golden West" was what brought about the unexpected disclosure, a disclosure that quite deprived the Italian composer of his breath for a few seconds. A correspondent of the New York *Staats-Zeitung* gives a first-hand description of the incident, which took place at a dinner given in honor of Puccini:

"He (Waghalter) astonished us all and more than any one else the guest of honor himself. After the dinner we had gradually brought Puccini to the point of seating himself at the piano, and when I told him that most of us had never yet heard a note of his 'Manon Lescaut' he immediately commenced to play something from it. But

after a while he began to forget, so he explained that it was so long since he had heard the work he had forgotten most of it. Thereupon Waghalter unobtrusively took up the thread where the composer had lost it, took his place at the piano and played, played, played, humming also the voice parts at times.

"But Puccini could scarcely believe his ears when Waghalter bade him to give him



Berta Morena with Floral Trophies of Victory in Munich

The photograph of Berta Morena here reproduced was taken at the singer's home in Munich the day after one of her recent appearances at the Court Opera there, which proved a noteworthy triumph for her. Mme. Morena has spent the greater part of her career in Munich and is a special favorite with the Bavarian capital's public, as may be inferred from the abundance of the floral tributes she received on the occasion in question.

any cue he liked from any of his operas and he would follow it out. The trial was made and Waghalter acquitted himself brilliantly. The most amazing feature of the case, however, is the fact that Waghalter, far from being a Puccini specialist, is an ardent disciple of Brahms. The phlegmatic North-German Brahms represents to him the highest musical fulfillment."

Puccini's ideal of the *Girl* scarcely tallies with that of the American public familiar with the original play. He saw his incarnated ideal at this same dinner party, but, alas, she was not a singer—she was only an actress. He kept his eye on her for some time, then suddenly he burst out with "That is just as my Minnie should look." The young woman in question is described as plump without being stout and in coloring a pronounced blonde, with fresh, rosy cheeks. Also, she has a snub nose.

* * *

PADEREWSKI, whose playing of Chopin's F Minor Concerto delighted the Parisians a few weeks ago, is to return to play a recital program at the Salle Gaveau at the end of this month. Bach's Chromatic Fantasy and Fugue, Beethoven's Sonata, op. 111, and Schumann's F Sharp Minor Sonata will form the backbone of the program, and it is but logical to expect that these works will figure on his American programs next season.

Moriz Rosenthal has been quoted lately as replying to a question as to whom he regards as the greatest pianist: "I don't know, but d'Albert is the second." It sounds more Pachmannish than Rosenthalian, although de Pachmann would not have mentioned d'Albert at all—instead, he gives pride of second place to Godowsky, as an anecdote too often told for further repetition attests. But in any case it's an

asinine question to put to any pianist.

Adolphe Borchard and Ossip Gabrilowitsch might have a few notes to compare were they to meet now. On five evenings, beginning on March 17th and ending on the 27th, the young Frenchman who came to America to make a reputation without waiting to acquire home-grown laurels a few seasons ago, accomplished his feat of illustrating the history of the pianoforte concerto for the benefit of the St. Petersburg public. His five programs were devoted, respectively, to Bach, Mozart and Beethoven; Schumann and Brahms; Chopin and Liszt; Saint-Saëns, Vincent d'Indy and César Franck; and Tchaikowsky and Rachmaninoff.

Gabrilowitsch took more time for his similar task in Berlin, for the first of his six concerts was given in November and the last at the end of March. For the sake of comparison the outline of his series of programs may be repeated here. In regular order, they represented Bach, Mozart and Beethoven; again Beethoven, this time alone; Weber, Chopin, Schumann

"Ring" cycles at the Opéra in May. "Artists of the very first order"—always a relative term—will be engaged.

The rivalry between the Opéra and the new Théâtre des Champs-Élysées in producing "Parsifal" next January will derive added zest from the fact that while at the Opéra it will be sung in French, by French artists, the new house will give it in German. To this end its director already is engaging German singers. Anna Bahr-von Mildenburg's refusal to be the *Kundry* of the production was a disappointment and it is not yet known who is being considered in her stead, but an important engagement made is that of Fritz Feinhals for the rôle of *Amfortas*. Max Dawson, of Hamburg, also is engaged, as is Elizabeth von Pander for the *First Flower-Girl*.

* * *

WHEN Nellie Melba opens her tour of the United States and Canada with Jan Kubelik and Edmund Burke on October 5 next—a tour that is to extend to March and embrace 100 concerts, with a minimum guarantee of \$500,000—it will be to enter upon but the first stage of a globe-girdling trip the Australian soprano has arranged to undertake. Several countries that have never yet heard her are to be visited. South America, Australia, South Africa, India, Burma, China and Japan are all provided for in the itinerary and the return to Europe will be made by the Trans-Siberian Railway. Melba has never overworked her voice, but now, realizing, doubtless, that in the natural order of events she cannot expect to have it to use many years longer, she does not hesitate to expose it to unwonted strain.

Far from being dangerously ill, as rumor has insisted, Kubelik has been touring the Riviera. This month he is to give three concerts with Melba in Paris.

* * *

ONE of the season's debutantes of the opera world is the daughter of the celebrated Italian soprano, Gemma Bellincioni, who, while unknown in this country, has won a reputation in Europe equaled by not more than one or two of her countrywomen. Since the beginning of last season she has had her headquarters in Berlin, where she now devotes herself mainly to teaching.

Her daughter, Bianca Stagno, is the child of her marriage with the Italian tenor Roberto Stagno, whose death occurred twelve years ago. A singer noted for his vocal art rather than his voice, he was especially fond of *Lohengrin*, which he considered his best rôle. It is but just to recognize the considerable part he played in gaining Italian favor for "Lohengrin."

Bianca Stagno, like both her parents, has a voice of high range. Her début proper was made in a provincial city, but she had an appearance in Berlin the other evening, when as *Madama Butterfly* she made a pronounced success both as singer and as actress. Gemma Bellincioni's histrionic talent has always been recognized as scarcely second to her vocal equipment.

* * *

PUBLICITY given to the mistaken impression that Anna Pavlova went over to the "movies" when in Germany recently has evoked an explanation from authoritative sources. When the Russian dancer was in Berlin on her way from St. Petersburg to Monte Carlo, whither she repairs every season that she spends in Europe for a few days' rest, she found that a charity fête was just then being organized by the Berlin Press Association. For this object she permitted one film to be made representing her performance of "La Nuit," but on the distinct understanding that it was to be promptly destroyed afterward, a condition undoubtedly fulfilled.

After completing her fortnight's engagement at the Théâtre des Champs-Élysées in Paris she goes to London for a Spring season at the Palace there.

* * *

DURING the past year or so, Frank van der Stucken has been a conspicuous figure in Belgium's music world. In May he is to help Antwerp to celebrate Wagner's centenary by conducting the two festival concerts that are to be held on the 26th and 28th of that month. Florence Easton and Francis MacLennan, Heinrich Hensel, Anton van Rooy and Walter Soomer, Ellen Gulbranson and Melanie Kurt, from the Berlin Royal Opera, are the principal soloists engaged, while the orchestra will number 100 players and there will be a chorus of 300 voices. J. L. H.

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PHILADELPHIA'S OWN MUSIC PERFORMED

Orchestral Works Receive Auspicious Presentation at Unique Concert

PHILADELPHIA, April 3.—A concert of considerable interest to local musicians and music lovers attracted a large audience to the Academy of Music last evening, when a program made up entirely of compositions by members of the Manuscript Music Society was played by the Philadelphia Orchestra, the works for the most part being conducted by those who wrote them.

The concert had many pleasing features and much that was distinctive and meritorious, and was especially interesting in that it presented evidence of the ability of Philadelphia composers, several of whom have within the past few years won recognition in the musical world. While the members of the orchestra evidently missed the leadership of their own conductor, Leopold Stokowski, who for once was in the audience, occupying a box with Mrs. Stokowski, they played the new works in a manner that exhibited them off to excellent advantage.

From the fact that the majority of the compositions are in the nature of program music, there was at times a lack of variety and an absence of contrast in the way of forceful climax that did not entirely preclude the element of tedium. The first number was Introduction and Scene for Orchestra, "Aucassin et Nicolette," by Hedda van den Beemt, one of the violinists of the orchestra, a work which proved to have not a little of melodic invention and some good orchestral effects, though Mr. van den Beemt seems to have been unable fully to develop suggested ideas of possible musical value, and one feels that he might

have done better with his material that he has done.

Next came the allegro from a piano concerto, by Camille W. Zeckwer, a movement of genuine value, which, as brilliantly played by the composer, bore testimony that the work would be well worth hearing as a whole. This was followed by "The Isle of the Blest," the fourth part of a symphonic poem entitled "Fancies of a Poet," by Henry A. Lang, which also was received with pronounced favor, justly won by some admirable tonal effects and an exhibition of skill in orchestration, though it was evident that the music would have more of real value if brought into direct contrast with the other three movements of the work, all of which are supposed to precede it. These, "The Dying Genius," "Infinity," and "Rays of Another World," in connection with the last movement, are supposed to express the last dreams of a dying poet.

The only vocal number on the program was the aria for soprano, "Nirvana," by Wassili Leps, the poem by John Luther Long having been written as an addition to Mr. Leps's cantata, "Yo-Nennen." The music suits well the lilting gracefulness of Mr. Long's poem, beginning "Come to the Golden Lotus-Land," being written in a flowing, melodious vein, the orchestration being especially good, and once more testifying to the fact that Mr. Leps ranks among Philadelphia's foremost composers and deserves wider recognition of his ability. This number was well sung by Helen Macnamee-Bentz, who has a clear voice of brilliant quality.

The greatest success last evening, however, was scored by Otto Müller, one of the first violinists of the orchestra, with his symphonic poem, "Atantis," which was inspired by a poem written in German by a friend of the composer, Dr. Alfred Herzfeld, of New York, and translated into English by Philip H. Goepp. Mr. Müller, whose "Träume" met with much favor when it was played by the orchestra, under Mr. Stokowski, at the last popular concert of the season, March 12, again proved that he is capable of producing compositions worthy of being presented by the best orchestras. The work heard last evening displays imagination, it has melodic beauty, the dramatic strength suggested by the romantic subject—the ending, depicting the sea in all its heroic might, being particularly good—and the orchestration is ingenious, rich and colorful, showing an excellent understanding of the instruments and the skill to handle them effectively. Mr. Müller was applauded with great enthusiasm by the audience and his associates of the orchestra, being recalled several times and presented with a large laurel wreath. A ballade for piano and orchestra, possessing real melody and rising well above the ordinary, played by Clarence K. Bawden, the composer, and three meritorious and well-contrasted shorter works—Scherzo, by Heinrich Pfizner; Spanish Dance, by William Gerstley, and Festal March, by Philip H. Goepp—the last named written for the wedding of a niece of the composer in the autumn of 1910, and played at the opening of the recent Männerchor Festival in Philadelphia—completed the program.

The Manuscript Music Society of Philadelphia was organized in the year of 1892, prominent among its founders being Michael H. Cross, Massah M. Warner and Herman Mohr. The present officers are: W. W. Gilchrist, president; Kate H. Chandler, vice-president; Samuel J. Reigal, secretary; Franklin E. Cresson, treasurer; Nicholas Douty, librarian; additional board of directors, Hedda van den Beemt, Philip H. Goepp, Henry A. Lang, Camille W. Zeckwer.

What American Opera Composers Must Contend Against

[P. G. Clapp in Boston Transcript]

So long as Americans distinguish themselves by such incredible deeds as sending their children to Europe to study at a higher rate of pay with the same teachers they patronize here, so long as pianists can make an American audience praise an American piece and disapprove a European one by merely shifting their positions on the program without announcing the change, so long as American compositions which on their merits please the German leader of one of our best orchestras evoke from the subscribers angry protests against being obliged to listen to "this rubbish"—just so long can American operas, however worthy, do little more than stem the adverse tide, and we may be thankful, until that tide turns, that we have no first-rank operatic composer, lest the tragic history of an Edward MacDowell be repeated.

HAMMERSTEIN AS CENSOR OF MORALS

Decries Present-day Standards Among Singers and Promises an Uplift

OSCAR HAMMERSTEIN revealed himself in the rôle of protector of operatic morals last week. Mr. Hammerstein is continually presenting some new phase of his interesting personality and philosophy, but this was his first essay as a critic of the moral behavior of singers.

"The atmosphere of morality surrounding the grand opera singers of to-day is very bad," declared Mr. Hammerstein in a talk before the Women's Press Club in the ballroom of the Waldorf-Astoria on April 2. "In fact, moral atmosphere is entirely lacking among the singers.

"If I am successful in bringing about a high standard of morality on my American grand opera stage I shall have succeeded in establishing grand opera in English in America.

"I want American singers, trained in America, to give my proposed opera in our own language," he went on. "I want manly men and womanly women. And I can get them. They will give to my opera a moral tone that has never been had in opera before. The American people demand decency from singers. I am going to give it to them.

"When I am able to convince men of financial standing that the morality of my opera will be of the highest, I will have no trouble getting them to support opera in English."

The impresario paid a glowing tribute to Louise Homer, singling her out from all the singers who are appearing here. He said

she was not only a great singer, but was the most womanly woman he knew on the stage to-day.

"This movement for opera in English, or for 'American' opera is a patriotic movement as well as an artistic one," he continued. "The patriotic interest of our people will not stand for existing grand opera conditions, and their co-operation cannot be enlisted until there is a change.

"The first question a director of foreign opera abroad usually asks of a singer is 'Who is your friend—your backer? How much money will he contribute if we engage you?'"

"It's an old story abroad, but our people will not stand for implanting it in this country. English opera will never be successful in this country unless it gets the support of the masses, and there must be a change in the morals of the stage before this support can be gained.

"I believe there is a decided demand for grand opera in English in this country, else I would not attempt it of course, but the man who undertakes it does so at the risk of landing either in a sanitarium or a prison.

"The old idea that singers must have foreign training and get a foreign atmosphere is all wrong. Many an American girl has gone to Europe to study for the opera stage. She has gone from here with the voice, the head, and the heart for her work. And what is the result in most cases? She gets into nauseating conditions. Bad, foul atmospheres. She returns with the voice, yes, but her head and her heart are gone. She finds the same atmosphere here.

"It is useless, anyway, to attempt to get singers who have been singing in French, German or Italian to sing opera in English. They can't do it, for the reason that in singing in those foreign languages a set of muscles in the throat is used that are not altogether required by singers in English. The muscles used in singing in English lie dormant under foreign training. Those foreign voices would have to begin all over again to do justice to opera in English. They would need osteopaths."

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IN AUSTRALIA SUMMER 1913

Mr. Bispham will enter Light Opera in the leading rôle in the Viennese opera "The Jolly Peasant," by Leo Fall, in America in November.

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THE PIANIST AND HER PRACTICE

Yolanda Méro Does Little of it During the Concert Season—Not a Lover of Technic but of Ideas—Preparing a New Composition

By HARRIETTE BROWER

At home in her beautiful apartments in New York, after a season of concert playing, Mme. Yolanda Méro, the brilliant Hungarian pianist, talked of her work and her musical ideals.

"I do not love technic for its own sake, and therefore I now practice it but little. Of course, I must play scales sometimes—not every day, however. You see I have no daily routine, as some pianists have; that is because I am not methodical, in the first place, and, secondly, because that kind of practice seems to me such a waste of time. When I am away on a tour, there is often no time to practice at all; and if there should be a little while here and there, the piano may be a poor one, so that I feel better just to let it alone and not attempt to practice at all.

"Some pianists take a silent keyboard with them wherever they go, but I have never done so. When I am here in my home, between engagements, I practice; but even then I am not systematic about it. When the fever is on then I work with enthusiasm—a whole day at a time; but I must be in the mood to work or I accomplish nothing. If I am not in the mood, I would rather keep away from the piano or play only a bit to amuse myself.

Cloth Over the Keyboard

"In the beginning, it is true, I had to practice technic very carefully and exactly. My father taught me at the start; that was when I was five and a half. One thing he made me do which I think helped me very much to gain accuracy. He would spread a cloth over the keyboard, and, with this barrier between my little fingers and the keys, I must play my scales, études and pieces." (This reminds one of the little Mozart, playing before the nobility. Some one suggested it was only by means of magic he was able to accomplish such wonders. The little fellow indignantly protested, and offered to play the same piece with the keys quite covered. He was as good as his word, to the increased astonishment of the court.) "That sort of training made me so exact that I very seldom touch a wrong key now. But I am sure that this course can be followed only with little children; with older ones or with grown-ups it is too late to try it.

"At the age of eight I had a woman teacher, Frau Professor Augusta Rennebaum, who is at the National Conservatorium at Buda-Pesth. I consider her a wonderful teacher, in fact, I have had no other. I have been with her from my eighth year until I came to America. With her I did all possible études, from Köhler and Czerny to Clementi and Tausig. That is, perhaps, why I do not practice technic now, I have been through so much. Moreover, it no longer interests me.

A Seeker After Ideas

"What I want now is music, I want the ideas. My preference is for music filled with ideas, with emotion, not for pieces whose technical display will astonish and dazzle. A work like the Paganini Variations of Brahms, for instance, is full of brilliant technical feats which seem to obscure the deeper meanings of the piece. I play these Variations, to be sure, but they do not greatly appeal to me. I am very fond of Schumann, his "Kreisleriana," Fantaisie Stücke, "Carneval" and other things. You mention my playing the Vogrich Staccato Caprice, which is a brilliant show piece. Quite true, but that was a youthful indiscretion. I played it when a very little girl, and now, everywhere I go, I am asked to play it. I can assure you I never have to practice that, for I have played it so much.

"I feel there is other music just as beautiful as piano music; I am devoted to that for the violin or for the orchestra; it all

interests me so much; chamber music, too. When there is such a wealth of instrumental music of all kinds, I feel it such a loss of time to spend much of it on technic, pure and simple. Others may not agree with me, however. There is Mme. Sophie Meïter, for instance, who has a marvelous technic. She spends hours daily in five-finger technic work. This consists largely of repeating the same note with each finger in succession over and over again, now loud now soft, with every conceivable variety of touch and tone. The principle she works on is equality. The theory is



Yolanda Méro, the Brilliant Hungarian Pianist

that as each finger plays the note, the ear must discriminate between the tones and strive to make each tone like all the others. If five fingers can be thus trained to play single notes with absolute evenness they will, it is claimed, preserve this equality in scales, arpeggios or whatever is played. For myself I could never follow such a régime, but she has achieved wonderful results from it.

Practicing a New Work

"When I take up a new work I play it through quite as a child would, carefully and slowly, from end to end. I do this over and over till the plan of the piece is in my mind and in my ear, till I can hear it. Then the real study of it begins; then I really work at it. There is so much technic to be found in pieces, and it is the sort of technic that is interesting, too. To take scales and play them to-day at a certain speed and to-morrow a little better, or worse, that is not sufficiently absorbing to keep my mind on them; I fall to thinking of other things. But to study a difficult passage in a musical work, to see and hear it grow better and better with practice—there is keen zest in that!

"As for octaves, I do not now practice them outside of pieces; for if there is any octave work in a piece it is apt to give one plenty to do. Take the Sixth Rhapsodie of Liszt, for instance; can any octave exercise be devised better than that? Then there is the Fourth Rhapsodie also, as you suggest, on the same order, only not quite so difficult; both give splendid opportunity

Following is a list of attractions scheduled on Mar. 10th for

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during April

- Wed. 2nd Aft. Joint Recital, Cécile Behrens, Ludwig Hess, assisted by well known artists
- Thur. 3rd Eve. Song Recital, Wilhelm Bachenheimer
- Sat. 5th Aft. Piano Recital, Fannie Bloomfield Zeisler
- Sun. 6th Aft. Joint Recital, Ethel Walsh and Gertrude Gugler
- Tues. 8th Eve. Kneisel Quartet
- Fri. 11th Aft. Song Recital, Margaret Barrell
- Fri. 11th Eve. Violin Recital, Jacques Kasner
- Tues. 15th Eve. Mendelssohn Glee Club
- Wed. 16th Eve. Musicians Fund Concert under the auspices of the "Bohemians" N. Y. Musicians Club
- Sun. 20th Eve. Pupils Recital, Prof. D. Mannacio
- Wed. 23rd Eve. Concert, American Guild of Mandolinists, Banjoists and Guitarists
- Thur. 24th Eve. New York Plectrum Orchestra
- Sat. 26th Eve. Violin Recital, Pupils of Ferdinand Carri
- Wed. 30th Eve. The Singers Club of New York

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for octave study. Other pieces might also be quoted for this purpose.

"One word more about practicing. I can never do it when unable to give my whole mind to it, for then I accomplish nothing; my whole thought must be on my work. Yes, I do all my practice at the piano. No one in the house has objected as yet; when they do I shall get a silent keyboard, but not before."

Amateur Orchestra in Charity Concert

The Symphony Club of New York, an organization of society amateurs, raised \$5,000 for the benefit of the Speedwell Country Homes Society, which cares for destitute children, at its concert, April 3, at the Waldorf-Astoria, New York. David Mannes

was the conductor and the soloist was Julia Culp, who sang Beethoven's "Adelaide," Schubert's "Ave Maria," Brahms *lieder* and songs in English. The orchestra played Beethoven's "Egmont" Overture and the *allegro con grazia* from Tschaikowsky's "Pathetic" Symphony. The string choirs of the orchestra played two numbers by Svendsen and D'Ambrosio. Coenraad V. Bos accompanied Mme. Culp. Mrs. John A. Hartwell is president of the Symphony Club, and the violinists include Mrs. George C. Clark, Jr., Emily Gilbert, Mrs. John H. Iselin, Mary Hoyt Wiborg, Mrs. Theodore Roosevelt, Jr., Mrs. James Otis Post, Mrs. James McAlpin Pyle, Mrs. Throop M. Wilder, Margaret V. Underhill and Mildred Woolworth.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

FROM the press of the Oliver Ditson Company comes "A Masque of Dead Florentines" text by Maurice Hewlett and music by Ernest R. Kroeger.

It seems quite fitting that these dead Florentines, who, however, are awakened again to vivid life by the felicitous pen of Mr. Hewlett should be presented by the poet and composer in a form itself supposed to be dead and obsolete, but now resuscitated for the occasion, namely, the masque. Quite aside from its intrinsic interest, this new work of Mr. Kroeger's, bearing the opus number seventy-five, possesses the added interest of being probably the first published musical masque in modern times. Curiously enough, this revived form falls naturally in line with modern ideas of musical pageantry, and it will attract attention for this reason.

Mr. Hewlett's piece is set for recitation, unison chorus and piano. Various persons participate in the recitation, the apparitions of the Florentines themselves, a herald, and a *Coregus*. The chorus occupies somewhat the same position as the chorus in the Greek drama.

After an imposing and portentous musical introduction the curtain rises upon an open loggia giving upon a dreary winter garden scene. The chorus somewhat cryptically suggests the theme—Florence, its great dead, their loves and their art. The first scene brings forth *Dante* and *Beatrice*, *Petrarch* and *Laura*, *Boccaccio* and *Fiammetta*, who give voice tersely to phrases which characterize vividly their place in history and in art. The three ladies close this scene with a stately dance. Similarly the various famous Florentines—one had forgotten how many there were

"A MASQUE OF DEAD FLORENTINES." Masque for Recitation, Unison Chorus and Piano. By Ernest R. Kroeger, Opus 75. Published by the Oliver Ditson Company, Boston, Mass., Price \$2.

—appear similarly in succession, speaking their lines to music, the action being punctuated here and there by the chorus in unison. Michael Angelo brings up the rear magnificently, he being the last to appear.

Mr. Kroeger has written music for the action and for the choruses throughout in his best vein. This is not music which assumes the burden of ultra-modernity, but it is always appropriate, often melodious, and upon occasion dramatic. It is well knit and well modulated, and is written in a very practical and sympathetic piano style. The work is cast in a timely form and represents the imagination and musicianship of the distinguished St. Louisan at his best.

It should be widely presented and it will maintain well the reputation of its composer. A. F.

* * *

KURT SCHINDLER comes in for a vote of thanks for his splendid volume, recently issued by G. Schirmer, New York, called "The Development of Opera."† In some one hundred and fifty pages Mr. Schindler has traced the growth of opera from its earliest beginnings to the master works of Gluck. The work had its inception when last Summer Mr. Schindler set about arranging his chorus programs for this season's concerts. A feature of his programs is always their novelty and an "old novelty" seemed, it appears, quite as good as a new one.

So he edited these various numbers and brought them together under one cover solely for the use of his "MacDowell Chorus of the Schola Cantorum of New York." But later it was recognized that this collection was much too valuable not to be given to the public and it was then that the present publication was arranged.

There are portions from Alessandro Striggio's "Il cicalamento delle donne al Cusato," a love-scene from Orazio Vecchi's "Amfiparnasso," also a most unique "Scene in the Ghetto" from the same work, in which some musicians find the germ for Strauss's "Scene of the Quarrel of the Five Jews" in "Salomé," a charming "Pantalone's Serenade" from "La Pazzia Senile" by Adriano Banchieri, the wonderful "Lament" from Monteverdi's "Ariana" and parts from the works of Lully, Philidor, Rousseau, Rameau, Purcell, and Gluck. To enumerate these would be purposeless here. Let it be said, however, that Mr. Schindler's choice is in every way in keeping with his fine artistic taste and his editing of the works done with the greatest care.

It is possible to present the contents of the volume quite as they stand as the program of a choral concert. The volume is attractively bound in cloth and the engraving and printing are likewise exemplary.

* * *

UNDER the imposing title "The Divan of Hafiz"‡ comes an album of four songs by W. Franke-Harling. In reality this is not the "Divan" of Hafiz, but Mr. Franke-Harling's setting of four poems of Richard Le Gallienne's after the Persian of Hafiz. When one considers the matter one feels that such giving of titles to works is in truth misleading. Hafiz's "Divan," the finest work of any Persian lyrical poet, has been set perhaps for all time by Bruno Huhn in the form of a cycle for four solo voices with piano accompaniment. The work has had notable success at its every performance and the public has associated Mr. Huhn's name and music with the Persian poems.

All of which is but explanatory. Mr. Franke-Harling has done nicely with the adaptations of Hafiz, which he has had to set. The best by far of the four is the second "O Love, the Beauty of the Moon Is Thine," a lyric of individual color, handled with taste. The first "Heart! Have You Heard the News?" is good average music, which is more than can be said of the last two, moments of sheer banality being present in both of them.

The songs are published for both high and low voice. The treatment of the singer's part shows a good appreciation of vocal requirements.

†"THE DEVELOPMENT OF OPERA." Edited by Kurt Schindler. Published by G. Schirmer, New York.

‡"THE DIVAN OF HAFIZ." Four Songs for a High Voice with Piano Accompaniment. By W. Franke-Harling, Op. 15. Published by the Boston Music Company, Boston, Mass. Price \$1 net.

"FOUR RECITAL PIECES"§ for the piano by Gustav Lazarus are issued by Edward Schuberth & Co., New York. They are "Little Hunting Song," "Little Darling's Dance," "Melodie Joyeuse" and "The Music Box" and are good examples of a modern musician's ingenuity in writing good teaching material.

* * *

"SILLAGES"|| is the title which Louis Aubert, a modern Frenchman, chooses to call his most recent group of three pieces for the piano.

M. Aubert is not unfamiliar to American music-lovers, such songs of his as "La Lettre" and "Old Spanish Song" having been sung here successfully. These pieces show him as an ultra-modern working in the field of the impressionist. "Sur le rivage," the first piece, is interesting, in spite of its spare supply of musical ideas. It is in "Socorry," the next number, however, that one finds the composer at his best. Here he has lovely things to say and he expresses them with excellent taste. The harmonies are warm, the scheme is coherent and color is found in all imaginable shades and tints. Charming is the portion with its "Habañera" rhythm and well managed is the return to the first part in an abbreviated form. The last piece, "Dans la Nuit," offers perplexing problems from the harmonic standpoint once more, though it is not without individual features.

All three pieces are exceedingly difficult of execution and can only be performed by pianists of great technical ability.

* * *

JAMES WHITCOMB RILEY'S "May-mie's Story of Red-Riding Hood" appears as a "melodrama" with music by one George Edwards.¶

It is to be read to Mr. Edwards's music, which it appears on examination is a compilation of the music of other and better known composers rather than his own. There are, to be sure, parts which are to be supposed his own creation, for they are not headed with a parenthetical note telling where they have originated. Among the familiar pieces used are Schumann's "Bird as Prophet," Grieg's "Papillons" and one or two other pieces.

For the most part the music seems to suit the story and it will make an effective musical recitation for those who like that kind of thing. In the matter of notation an exceedingly annoying item is the method adopted in this composition of indicating the measure. Especially since the time changes practically at every fourth or fifth bar, is this so disconcerting to the person playing the piano part. Some of the contemporary French "modernists" have employed the device in their works, but it is hardly worth copying, and American musicians will find it far better to cling to the old method, a method which was good enough for Haydn, Mozart and Beethoven, for Wagner and Brahms and such moderns as Strauss and Humperdinck.

* * *

FOUR songs by Egon Pütz. "Evening and You," "Annabel Lee," "You Ask Me Why I Love You So" and "The Enchantment"|| are issued by Carl Hauser, New York. They are without any distinguishing qualities, though there may be those who will find the conventional lines of the first mentioned agreeable. As far as setting to music Poe's "Annabel Lee" goes it will require a composer of far greater ability, both inspirational and technical, to do so adequately. A bright little song is "April" by George Chapman; it is simple and yet quite charming. It is published for both high and low voices.

A composer named Harry Schlöning is the latest experimenter in writing a "Fantasy on American Airs." Mr. Schlöning has written his for violin with piano accompaniment, much in the style of the Singelée fantasies, making the violin sound brilliantly without the part being difficult of execution.

§FOUR RECITAL PIECES. For the Piano. By Gustav Lazarus. Published by Edward Schuberth & Co., New York. Price 50 cents each.

||"SILLAGES." Three Pieces for the Piano. By Louis Aubert. Published by A. Durand & Fils, Paris. Price 6 Fr. net.

¶"MAYMIE'S STORY OF RED-RIDING-HOOD." Melodrama with Incidental Music. By George Edwards, Op. 6. Published by the Willis Music Company, Cincinnati, O. Price \$1 net.

||FOUR SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. "Evening and You," "Annabel Lee," "You Ask Me Why I Love You So," "The Enchantment." By Egon Pütz. Prices, 50, 75 and 40 cents each. "April." Song by George Chapman. Price 30 cents. "Fantasy On American Airs." For the Violin with Piano Accompaniment. By Harry Schlöning, Op. 18. Price \$1.00. Published by Carl Hauser, New York.

TWO new volumes from C. W. Thompson & Co., Boston, are a cantata for women's voices, "The Pied Piper of Hamelin,"*** which is a setting of the Brownie poem by Josephine Crew Aylwin and the fifth volume of "Canti Popolari Italiani" by Blair Fairchild.

The Aylwin cantata is a pleasing work written with much appreciation of the poetic value of the text. Musically it offers nothing particularly new and is to a degree conventional. There are solo parts for soprano and contralto effectively written. The piano accompaniment is exceedingly playable and the work should meet with success.

Mr. Fairchild's album contains five duets for soprano and contralto. Like his other contributions in this field of work they are exceedingly well done. A. W. K.

***"THE PIED PIPER OF HAMELIN." Cantata for Three-Part Chorus of Women's Voices, Soprano and Contralto Solos and Piano Accompaniment. By Josephine Crew Aylwin. Published by C. W. Thompson & Co., Boston, Mass. Price 75 cents.

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CALLING THE IRISH OF AMERICA TO ACTION IN CAUSE OF MUSIC

Dramatic-Musical Pageant to Be Held in New York Likely to Have Far-reaching Effect—Ancient Gaelic Music Recalled—History of the Old Bards—A Suggestion to Irish Harpers and Pipers

By IVAN NARODNY

THE Irish Dramatic-Musical Pageant, to be given on the evenings of 23rd and 24th at the Sixty-ninth Regiment Armory, under the auspices of the Gaelic League, promises to become epochal in the Irish musical life of this country, particularly in New York. While almost every nationality, from which Americans are crystallized, has kept alive its national musical organizations, more or less highly developed, the Irish have remained in this respect behind the others.

It is rather strange that a nation with the beautiful music that Ireland possessed at a period when other civilized nations were immersed in intellectual darkness has become so inactive, for with the exception of Capt. Francis O'Neill's bag-pipe organization in Chicago, I have found little if any systematic cultivation of music among the Irish of this country. But how inspiring and wonderful were the Irish harp festivals and harp societies of past centuries!

If the forthcoming pageant, which is to depict in three acts three different periods in Ireland's history, succeeds in stirring up a vigorous interest in national music among the members of the Irish colonies, it will have accomplished a task of great significance. The first act of the pageant represents the period from the second to the sixth century, or from the time Ireland was still pagan up to the advent of St. Columcille. The setting, specially painted by John P. Campbell, the art-director of

part of the affair being under the directorship of Dr. Alfred Robyn, the organist and composer. The first episode will show the ancient field of sports and a brilliant, motley gathering of Irish kings and chieftains watching the contests. Famous Irish athletes, such as Martin Sheridan, will appear in these events. Conn, the fighter, is an interested spectator, being particularly attracted to Finn, a lad who has carried off the palm in many of the contests of speed and strength. The old King learns to his great delight that Finn is the son of Cumball, who has been the leader of the famed Fianna, and also his own dearest friend. The fact that the youth is at heart a poet adds value to the picturesque situation. The music to be produced during this act will be more or less true to the melodies of that age. Dr. Robyn is working hard at present on the orchestration.

In the second episode, Conn requests Finn to make an effort to free the countryside from the power exercised by the unseen people of the sidhe, who are in the bad habit of casting a spell of mystic sleep over Tara during the Samhain. Finn goes to battle against the "black magic" of the relentless witches. After various exciting adventures he succeeds in overcoming these eery dwellers of the mist. Wailing and lamenting rend the moonlit skies as the people of the sidhe disperse, defeated. The episode closes with Finn returning, flushed with victory, to the Hill of Tara, with the harp and head of the conquered Aillen.

Semi-Oriental Melodies

The convention of Dromceat, called together by King Aedh, is the closing episode of the pageant. The kings and chieftains are met to settle certain vexing points



Irish Harpist at Ancient Court—One of the Features of the Forthcoming Pageant (Drawn and Copyrighted by John P. Campbell)

"It has been an outrage," said she, "the way in which English officialdom has treated Ireland in stamping out its musical individuality. You must remember that there was a time when it was as much as one's life was worth to recite or sing the ballads of Ireland, and Elizabeth issued an edict that all harpers were to be hanged wherever taken and their instruments destroyed. Because of this foolish and bigoted order the old harps themselves became very rare, and I believe the last specimen to be seen, carried by a wandering singer in 1810 or so, was afterwards lost."

History of the Bards

"Of course, it was not for nothing that the bards were hated. They were scholars as well as singers, and their wit and satire were feared in times of political troubles. A story is told of one poor unoffending bard who was pursued to his home and

the two-century suppression. As no printing presses were allowed in Ireland, writings were done only in manuscript and preserved in a few copies among the peasants' cottages. Thus the Irish people lost treasures of their ancient musical inheritance, and the nation's attention was turned into other channels. The most conspicuous among the modern Irish national composers is Herbert Hughes. He has written many charming songs and piano pieces on the basis of the old folksongs.

Lovers of Gay Music

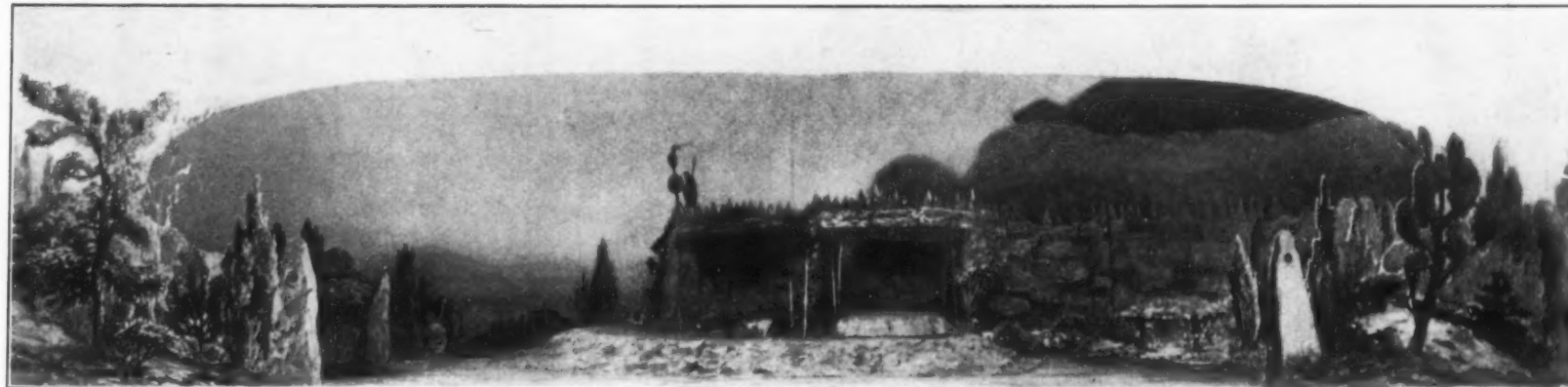
In justice to various Gaelic societies in New York it must be said that, although they have not cultivated music systematically as have the members of many other foreign colonies, they have always combined their festivals with some kind of musical entertainment, with soloists, temporary choruses or instrumental performances. Individually, an Irishman is extremely fond of music, but of a more or less stirring or gay character. A phonetic image to an Irishman has to be pretty obvious, full of sentiment and slightly satirical, but rarely lugubrious or heavy. MacDowell, the foremost of American composers, was essentially Irish in his style and sentiment, as most of his compositions betray. But as far as I can understand, his grasp of the Irish elements is of secondary order. It may also be mentioned that Beethoven, more than any other of the world-famous composers, has made use of Irish national music, especially of its folksongs. There is quite a deal of "Beethovenian" stateliness in many of the Irish melodies, and occasionally a listener feels as if Grieg and Schumann had taken their ideas from those melodious strains.

To give real atmosphere to the forthcoming festival there will be a band of genuine old pipers and an orchestra of harpers in their picturesque mediaeval costumes. W. F. Hamilton, the director of the Pageant, said in this regard:

Typically National

"We have done everything in our power to make this festival as typically national in spirit as possible. We have spared no means to make it attractive and interesting for the casual listener, and inspiring and educational for the Irish colony. It will combine all the national arts: music, drama and painting. John P. Campbell, one of our foremost artists (whose original drawing of the scene of the ancient harpist is reproduced herewith) has applied his energy to the designs of the magnificent scenery, which will possess the utmost grandeur of effect."

In this connection it should be added that, beginning with this festival, a very active musical life for the Irish New York colony is planned by Dr. Robyn, who will personally supervise a systematic effort in this respect. As he is an author of successful musical comedies, it is very likely that the first attempts will be of an operatic nature. This will find an enthusiastic response from all the colony and do justice to Irish musical traditions, so rich in every respect. Inasmuch as the Russians have surprised the world with their national balalaika orchestras, would it not be fitting that the Irish follow suit with a combined orchestra of harpers and pipers?



Stage Setting for the Irish Dramatic-Musical Pageant to Be Held This Month in New York (Designed by John P. Campbell)

the affair, shows the ancient Hill of Tara, at the seat of the High Kings of Ireland, famed in song and story, outside the walls overlooking the valley. The scene will appear to the audience as it did to the eyes of St. Patrick, when centuries ago he converted the kings to Christianity.

Dr. Robyn Musical Director

There will be stirring choruses, an orchestra and incidental solos, the musical

of civil government. Here we get a fair glimpse of the unique civilization which Ireland possessed when other nations were plunged in mediaeval gloom. The listener is made acquainted with the semi-oriental melodies of this age. Mr. Robyn played several of those ancient tunes for me at his studio and I was amazed to find in them such close Tartar and Greek relationships that I would hardly have been able to identify them with Celtic history. After this I could understand why the efforts of Thomas Moore and of various English composers to bring out collections of Irish folksongs had been failures. It was because Anglo-Saxon elements had been kept in view rather than those of purely Gaelic nature. Some of the characteristics of these melodies are their weirdness, the predilection for the minor mode and the piercing pathos that often follows unexpectedly upon some dreamy romantic expression. Further peculiarities of the old Irish melody are the distinctly Oriental rhythm and the unexpected changes of the tempo. Now and then one catches traces of the chromatic scale and a style that reminds one very strongly of the Estonian folk-songs and folk-dance melodies.

Mrs. Anne A. T. Craig, the dramatist and the mistress of the Pageant, who is the inspiration of the whole affair, has pronounced views on the subject of the preservation of national Irish music.

cheerfully cast over a cliff by the soldiery. As if that was not enough, 'Sing one of your verses for us now!' said they to him, to get even for his satires at their expense.

"But the bards were not always a blessing to Ireland. Previous to the seventh century they went about in bands levying tribute, a lawless lot. They carried a sizable metal kettle for the tribute to be put into, enough to scare any worthy man with expenses of his own. And if the man did not give, the bards would go about through the country singing satirical songs to put him to shame before his neighbors.

"At last the people made a complaint and the High King of Ireland called together a conference. He would have put them under the ban entirely, if Saint Colum Cille had not interfered. It was settled that the chiefs should each retain a court poet. Thus their vagabondage ended, and they were put in the position of professors in the regularly subsidized bardic colleges. These colleges grew at last to be as powerful as religious institutions, and the bards had as high privileges as the ecclesiastical fathers. Carolan, who was called the last of the bards, was a composer and played and sang his own compositions and poems on festive occasions.

"The British persecution of the bardic families ended the institution finally at the close of the seventeenth century. The old songs and tales almost vanished during



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Translated Extracts from Rivista Teatrale Melodrammatica, Milan, January 9th, 1913

CARLO GALEFFI

SINGERS with magnificent voices are generally indifferent to Study. Knowing that they can make an impression on the public with their extraordinary volume, they rely solely on the strength of their vocal organs, not paying attention to anything but forcing as much as possible. The indefatigable conqueror of the Scala, although possessing a brilliant voice in beauty and power, has clearly proved that he evidently does not belong to such a category. CARLO GALEFFI is no longer the singer of phenomenal voice only, as would appear when he sang AIDA, TOSCA and LA GERMANIA at the DAL VERME; to-day GALEFFI is an artist in the true sense of the word. An artist of perfect intelligence. He sings with the finest taste, producing his tones with admirable facility in all his registers without any break from one to the other; he has ample respiration, which proves how well he knows how to regulate the right distribution of breath, never interrupting the musical passage by breathing out of place, reading between the lines with intention, reducing his overwhelming notes to the necessary softness for the graceful passages, thus leaving them free in the dramatic phrases. GALEFFI, through his inborn temperament and through study which he has been able to acquire largely from the great models with whom he has appeared from time to time in the world's most important theatres, is a fine actor, knowing well how to portray the various characters which he has been called upon to impersonate.

Of this we have ample proof in DON CARLOS, SALOME, LOHENGRIN and THE GIRL OF THE GOLDEN WEST. The parts of RODRIGO, JOKANAAN, TELRAMONDO and RANCE, were all interpreted with artistic intelligence quite out of the common.

GALEFFI, apart from his wonderful voice, such as is rarely heard, has a superior intelligence, and also possesses another coefficient to enable him to triumph over whatsoever public—a robust and elegant figure.

Together with the beautiful portrait in the costume of Marchese di Posa, we publish notices from the Milanese press relating to the celebrated baritone, which no doubt the Milanese public will further applaud for many a long season on the glorious stage of their greatest Theater, the SCALA, who know better than to allow an artist of such great value and one so much admired and sought after to seek other fields of triumph.

EXTRACTS FROM ITALIAN PRESS NOTICES

DON CARLOS

AVANTI.—Baritone Galeffi made a lasting impression through the beauty of his singing and the commanding resonance of his voice, his perfect intonation, through his stage presence, which was moderate and distinguished. His Marchese Di Posa was truly an excellent creation.

CORRIERE DELLA SERA.—The baritone, Galeffi, a new singer on the stage on the Scala boards, has a beautiful voice and excellent stage presence, somewhat conventional in his gestures, but refined and elegant.

PERSEVERANZA.—The baritone Galeffi instead was a great Spanish personage on account of his fine artistic presence; his aristocratic bearing, his correct gesture, easy without ostentation. This young singer has made great progress since his debut at the Dal Verme. He knows better how to control the emission of his voice, which is of an excellent quality, both harmonious and malleable. He sang his aria with exquisite taste and in the grand scene of the death of Posa, smoothing and modulating each note with the skill of an able and studied singer. He produced an excellent impression on the Scala audience.

SECOLO.—Here the masculine element dominated that of the feminine. Carlo Galeffi as Rodrigo did not the less deny yesterday the great fame which he had conquered in art. With a beautiful voice, easy, obedient to all the different gradations of timbres which are required in vocalization, he sang with good taste and was greeted with applause after the death scene, in the third act, and after the duet in the first act, executed together with the tenor De Muro.

SERA.—A very pleasing impression was made by the baritone Galeffi, who displayed magnificent vocal powers, of which he makes excellent use, and also on account of his artistic and distinguished stage presence. He has proved to be histrionically and vocally an artist worthy of the most difficult rôles.

LOMBARDIA.—The Baritone Galeffi is a most finished artist in diction and in his warm and sonorous voice, knows how to impart every different phase of expression, and in the death scene he was particularly applauded in the warmest manner.

SOLE.—The Baritone Galeffi, new for the Scala, was received in the most favorable way.

LOHENGRIN

PERSEVERANZA.—The baritone, Galeffi, performed the rôle of Telramondo. It is to his abnegation and to his untiring activity that especial praise is due because it is owing to his hard work that it was possible for him to prepare a Telramondo at a few weeks' notice. He proved to be a magnificent Telramondo, especially on account of his force of dramatic expression.

SERA.—The performance of Lohengrin was one which came fully up to the expectations of the audience. The part of Telramondo suits the



CARLO GALEFFI

baritone, Galeffi, to perfection. His voice is beautiful and flexible, and the intensity of his interpretation and of his acting, as well as his magnificent stage presence, certainly deserved the warm recognition which the audience accorded him.

SECOLO.—Praise without any reserve must be given to the baritone Galeffi, who impersonated Telramondo to the bass, De Angelis, who is the King, and Molinari, who was the Herald. They have given us a performance remarkable for the harmony and power of their voices and the three personages which they represented stood out boldly among the others.

GRAND.—Galeffi was Telramondo, a noble and dignified artist of intuition, a singer of magnificent verve, who knows how to increase the prestige of an ample and robust voice with a clear and ringing diction.

LOMBARDIA.—Galeffi demonstrated all his versatility in giving to his valuable voice a personal character which was very efficacious in the personage of Telramondo.

PERSEVERANZA.—The baritone had to sacrifice himself to hard work in addition to his other great artistic activities, is worthy on this account, also of special praise, having without warning to make up the part in a few weeks, proved to be a Telramondo magnificent for force of expression and dramatic power.

SERA.—The baritone Galeffi was marvellous in the part of Telramondo. His voice powerful and flexible, with intense accent, the energy of interpretation, his magnificent figure, testify it, the recognition which the audience so warmly accorded him.

SALOMÉ

PERSEVERANZA.—Baritone Galeffi was excellent. His voice is rich, warm and resonant.

SECOLO.—Last night's performance proved to be fully as interesting and as successful as any Strauss evening can be. The baritone Galeffi made an excellent Jokanaan, and proved to be an artist histrionically and vocally.

LOMBARDIA.—The baritone, Galeffi, was in excellent voice and his stage presence was effective.

CORRIERE DELLA SERA.—The baritone Galeffi, in the rôle of Jokanaan was admirable. His voice is sonorous, his expression restrained yet effective.

THE GIRL OF THE GOLDEN WEST

LOMBARDIA.—Galeffi was a magnificent Sheriff, and with his mellow, warm voice and the exquisite art with which he rendered his part overcame the antipathy which the part itself usually creates in the minds of the audience.

CORRIERE DELLA SERA.—The Baritone Galeffi was an excellent sheriff. His magnificent voice had all the energy and brutality of his personage.

SECOLO.—We cannot give sufficient praise to the beautiful voice and the exquisite art of singing of Mme. Poli-Randaccio and to the baritone Galeffi, two artists of the highest rank.

PERSEVERANZA.—Excellent also was the baritone Galeffi, a young singer, who in two months' time has given most eloquent proof of his exceptional capacity for work and of an indisputable artistic genius. He portrayed the contemptible personage of the Sheriff with appropriate sentiment, with precision and efficient acting. His voice, which is expressive in the dramatic passages, and his clear enunciation made many of the recited phrases stand out like a bas-relief.

ITALIA.—The performance of the Girl of the Golden West proved to be an attraction, and if everything in the performance was not as perfect as the orchestra conducting by Serafin, and the chorus coached by Ventura, there were, however, excellent artists in the cast, among which should be mentioned first the baritone Galeffi, who, from a vocal and histrionic standpoint was superb.

AVANTI.—Praising Galeffi we have exhausted already all our stock of adjectives of admiration. From Don Carlos to Salomé to Lohengrin and now the Girl of the Golden West we can only award the highest praises again. His Sheriff Rance is another of his excellent interpretations, which he portrays as a great artist with fine dramatic powers and vocal opulence.

AN ENDLESS STREAM OF MELODY IN WARD-STEPHENS'S SONGS

American Composer Receives a New York Hearing That Proves His Music to be of High Artistic Worth—Arthur Philips and Elizabeth de Cant Assist in Presentation

The Little Theater, in West 44th Street, New York, again served as a concert hall on Sunday afternoon, April 7, when Ward-Stephens, with the assistance of Elizabeth de Cant, soprano, and Arthur Philips, baritone, gave a program of his own songs, which read as follows:

(1) "To Nature," "Pain of Parting," "Love's Spring," "When in Thine Eyes I Gaze, Dear Heart," "My Heart's On the Rhine," Mr. Philips; (2) "Among the Sandhills," "The Song of Fortunio," "Hour of Dreams," "Ecstasy," Mr. Philips; "Only Thou Everywhere," "Amid the Roses Love's Asleep," "If He Had Known," "Brave Knight," "The Song of Birds," "My Shadow," Miss de Cant; (4) "The Nightingale," "Be Ye in Love with April-Tide?" "The Crossroads," "The Rose's Cup," "To Horse! To Horse!" Mr. Philips.

It was apparent that the audience, which almost filled the theater, found Mr. Stephens's music much to its liking, for from first to last each of the twenty songs was heartily applauded. "Love's Spring," "The Song of Fortunio," "Amid the Roses Love's Asleep," and "The Rose's Cup" being redemanded. And the manner in which they were presented was happy, both singers taking an interest in what they were singing and Mr. Stephens's accompaniments at the piano being those of a finished artist.

Mr. Philips had the greater portion to sing and he acquitted himself with distinction. In the twenty songs heard there were about equal numbers to German, French and English texts and with one exception they were sung to the original text. The French songs, of which "Hour of Dreams" and "Ecstasy" were done with organ and cello obbligato by Messrs. H. E. Parkhurst and Udo Gossweiler respectively, seemed best suited to Mr. Philips and his delivery of them was excellent.

The work of Miss de Cant showed her a singer of much charm, who possesses the ability to make her own the contents of the



Arthur Philips, Baritone



Ward Stephens, the American Composer of Songs



Elizabeth de Cant, Soprano

song she sings. Notably successful was she in "If He Had Known," which she did with intensity of feeling, and in the lighter "Amid the Roses Love's Asleep" and "My Shadow."

As to the songs themselves it is to be recorded that they represent the work of a serious musician, who has been most markedly influenced by German models. Mr. Stephens may lay claim to being one of the most spontaneous melodists in America to-day, which is a distinction in these days when many would have us believe that the writing of pure melody is beneath their dignity as creative musicians.

An endless stream of real tunes poured forth throughout the recital, not tunes in the popular sense but in the sense of their naturalness, their freedom from that striving and searching for the unusual, which is so frequently met with in contemporary music.

Few musicians to-day can write melodies like those of his "To Nature," a song which in its purity of line and sentiment recalls Beethoven's "Creation Hymn" on the same subject, the sparkling "Love's Spring," the calm and tranquillity of his "When in Thine Eyes I Gaze," the fascinating "Song of Fortunio," the quasi-Handelian "Be Ye in Love with April-tide?" and the simple but charming, "The Rose's Cup."

Harmonically Mr. Stephens has not gone further than Foote or Chadwick in their songs, interesting himself but little in the musical idiom of to-day, an idiom which, though it may be transitional, is affecting

the styles of many American composers. The employment of the whole tone scale, of successions of secondary and altered harmonies are not to be found in his work. Throughout it is sincere, healthy music, written with technical skill and with an appeal to the hearer.

At the close of the groups Mr. Stephens bowed his acknowledgments with the singers and at the end of the recital received a special round of approval from his enthusiastic hearers.

Comments of some of the daily paper critics follow:

He (Mr. Stephens) is a genuine musician who has ideas of his own and something to say; and he has in an unusual degree the skill and training to write musically, artistically, effectively. He is a genuine musician in the sense, furthermore, that he writes frankly and unaffectedly. His songs are a natural expression; he has not sought to imitate the manner of the mannerisms that are in vogue in various musical circles, and is not afraid to be direct and straightforward.—*New York Times*.

This composer's songs should have a market value quite equal to that of the typical product of the American songsmith. They have some of the salient characteristics of the native lyric and some which the majority of our home-made songs have not. Among these latter may be mentioned a frank use of melodic idioms common to the language of the vocal music and almost invariably shunned by the weak-minded American composer who has nothing to put into their places.—*New York Sun*.

He did not strive to be original at all costs, but said what he had to say in the way that was most natural to say it, and as a result, if there were no great imaginative flights, there was throughout an admirable naturalness that proved most gratifying in these days, when composers of far less ability attempt Parnassus with their butterfly wings.—*New York Tribune*.

\$10,000 PRIZE FOR ITALIAN SYMPHONY

New York Society Announces Contest for Composers Resident in America

A prize of \$10,000 for the best symphonic work to be submitted by an Italian composer resident in the United States has been announced by the Italian Philharmonic Society of New York, the competition to close May 1, 1914.

The offer is made in behalf of the society by G. Ricordi & Co., the music publishers. Mr. Ricordi is now in Milan endeavoring to make arrangements with Puccini, Franchetti, Sgamboti, Boito and Perosi to act as judges.

The successful work is to become the exclusive property of the Italian Philharmonic and will be produced at the time of the Panama Exposition in San Francisco. The decision to hold the contest followed an invitation to participate in the Congress of Music in connection with the exposition.

Liberal rules will govern the competition. Any symphonic theme may be chosen. Competitors must be of Italian birth and residents of this country, as already stated. The result of the contest will be made public as soon after the date named above as possible.

American Violinist Makes London Success

LONDON, March 27.—At an "At home," given by P. Bryant Baker, the famous English sculptor, at his studio at Chelsea this afternoon, Maurice Warner, the American violinist, scored one of his biggest successes so far in London, being compelled to play no fewer than six extra numbers. Among those who were present may be noted La Baronne de St. Eon-Hostess, Lady Bunting, Lady Lever, Lady Sheffield, Sir Thomas Barclay and Sir Edward Cook.

Mary Hissem de Moss's Engagement

Mary Hissem de Moss, the soprano, has been engaged to sing for the Liederkranz in New York on April 26. She will appear in Philadelphia on April 30 with the Fortnightly Club and on May 1 in Boston.



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Joint Recitals for Beatrice Fine

Mrs. Beatrice Fine, the talented soprano, will appear in three joint recitals in New York during April. On April 14 she will be heard with the Wesley Wyman Club, with Florence McMillan at the piano; on April 24, under the auspices of the People's Institute and at the Waldorf-Astoria on April 27. On March 27 Mrs. Fine appeared in a concert with Edouard Dethier, violinist, and Sigismond Stojowski, pianist, and sang fourteen songs with great success. Mrs. Fine toured the Pacific Coast early in the season with highly satisfying results.

Ninety Concert Engagements for Fritz Kreisler

Fritz Kreisler, the distinguished Austrian violinist, who will have an extensive tour in America next season under the direction of Charles A. Ellis of Boston, will arrive

in America in early November and will be here at least until the end of March. Ninety concert appearances have been planned for him. He will play with all the principal orchestras of the country and in addition will give recitals throughout the length and breadth of the country. During his stay in America the past season he played only a few times—less than twenty—for his European engagements admitted of his being in the United States only a few weeks. One of Mr. Kreisler's most important engagements is a series of fifteen concerts with the Boston Symphony Orchestra in December. He will also make a short tour with the Philharmonic Society of New York.

He—I think I'll go and get a drink now. She—But, darling, you know you swore off for a year.

He—Yes; but two years elapse between this act and the next!—*The Club-Fellow*.

HAROLD

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"The greatest coloratura soprano heard in San Francisco since the triumphant days of Sembrich, Patti, Melba and their class."—Alfred Metzger in Pacific Coast Musical Review, Feb. 8, 1913.

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ORCHESTRAL MUSIC FOR PARKS OPPOSED

Contended that Bands Are Best in
Open Air—New York Musicians
Argue

Whether band or orchestral music is to be preferred in the open air has been the subject of a controversy among musicians in New York for the last week or two, ever since Park Commissioner Charles B. Stover gave it as his opinion that the public preferred orchestra music in the Mall at Central Park to band music. Commissioner Stover found many supporters in this view, the immense success of the orchestra concerts there last Summer offering a powerful argument. On the other hand, many bandmasters contended that orchestra music in the open air was possible of appreciation only by those auditors seated very near the grandstand.

"If they insist upon orchestra music in Central Park," said one bandmaster, "then they should erect a suitable building to give it in. The sides could be left open, but there must be a roof to confine the melody. Of course, an orchestra makes better music than a band, but not for park concerts. Orchestras should never attempt to play in the open, because the music cannot be heard. Moreover, a band of fifteen pieces could make louder music than an orchestra of forty pieces, and in that connection the principle of economy enters in."

Walter Damrosch was inclined to agree with the champions of band music when a New York *Herald* man interviewed him. He said that while he had himself given orchestra concerts at such places as Willow Grove, Philadelphia, and Ravinia Park, Chicago, it was under a roof in both cases. Under such conditions orchestra music was far preferable, but in the open air it was a different matter. Richard Hageman, one of the Metropolitan Opera directors, agreed with Mr. Damrosch.

Arnold Volpe, conductor of the Volpe Symphony Orchestra, and leader at many of the orchestral concerts in Central Park

last Summer, is certain, on the other hand, that the public wants orchestral music.

"One violin solo last year," said Mr. Volpe, "was heard by ten thousand persons and encored. That would dispose of the statement that orchestras cannot be heard in the park. But here is another point—on Wednesday nights we gave symphony concerts and on Friday nights Wagnerian concerts. It was on those two nights that we had the largest audiences. The people came out to hear the best music, but on popular nights our crowds were smaller. That proves that the people want good music, a quality of music that a band cannot give. This year I understand there is to be a new \$40,000 stand at the Mall, with a shell for the orchestra and a sounding board. That will make conditions all that can be desired, and orchestral concerts in Central Park will be better than ever."

"I think the people should rise up and call Park Commissioner Stover blessed for having given them real music in Central Park."

E. G. Clarke, manager for John Philip Sousa, declared to the *Herald* that an orchestra was not fitted for outdoor concerts and said that his own band could not give satisfaction in the open air.

"I will not accept an engagement for Mr. Sousa's band to play in the open air," said Mr. Clarke. "We are rejecting offers of time at expositions, fairs and resorts every day because we will not play out of doors. The reason is that our band comprises, to a certain extent, both the instruments of the military band and the symphony orchestra. We cannot do ourselves justice in the open air and rather than cheapen the quality of our music we will not play in parks. There are two exceptions to this rule, for we have played at Willow Grove and at Ravinia Park, but both are provided with shells for the band and a roof over the audience."

"People get better music in the parks from a good military band than they could hope to get from an orchestra of equal ability. There is, perhaps, a prejudice against bands because if people hear a band of fifteen pieces playing ragtime on a pier they regard that as the standard of band music. Brass band is a misnomer. The military bands of to-day have reed instruments and others to duplicate the work of the strings, and these really predominate, while the brass is secondary. In our band of fifty pieces less than half are brass. The others are reed and string instruments. I am convinced that a high class military band is the only possible band to give the best results in Central Park."

STRANSKY'S MEN IN DETROIT

New York Philharmonic Gives Last
Concert in Orchestra Association
Series

DETROIT, April 3.—The seventh and last of the Orchestra Association's concerts for this season was given last evening by the New York Philharmonic Orchestra, Mr. Stransky conducting. The orchestra acquitted itself most creditably, in parts of the program showing itself the equal of any of the orchestras heard here this season. The incisiveness of its attack was in several instances blurred by the brass, but as a whole the orchestra showed a fine response to Mr. Stransky and developed a strong, sweet tone. The program included, beside the overture to "Ruy Blas," Mendelssohn, and the Strauss tone poem, "Death and Transfiguration," a cello solo by Leo Schulz, who played a Saint-Saëns concerto and for a closing number the Goldmark "A Rustic Wedding."

It was in the Strauss numbers that Mr. Stransky led his men to the highest point of musicianship in this program and his reading of the score was masterful. "The Rustic Wedding" was charming and, to Detroit, a novelty.

Mr. Schulz easily fulfilled the expectations of those who went to hear him. His playing was chiefly remarkable for the clearness and the mellow quality of tone produced.

As was prophesied in *MUSICAL AMERICA* at the beginning of the season, this Winter's series of orchestral concerts has been the best since the founding of the association, yet Mr. Corey, who is the secretary and manager for the association, promises even a better series for the coming season. E. C. B.

New York Baritone Engaged for Darmstadt Opera

Robert Henry Perkins, of New York City, who sang with the Philadelphia-Chicago Opera Company two years ago, and who has been connected with Holy Trinity Episcopal Church as baritone soloist for the last two years, has just signed a contract with the Grosserherzogliches Hoftheater at Darmstadt for five years as leading baritone in Wagnerian and other heroic rôles.



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Hearty response from American music lovers is expected by the committee of leading musicians which is urging the purchase of the manuscript score of Max Bruch's G Minor Violin Concerto and the presentation of the manuscript to the Congressional Library in Washington. While the committee has set its goal at a minimum price of \$5,000, it does not relinquish the hope of obtaining a larger sum.

Aside from the object of acquiring for the national library the manuscript of the most popular violin concerto by a contemporary musician, the members of the committee feel that the entire musical world will be stirred by the desire to present to a master, who is now living in moderate circumstances, a substantial testimonial of appreciation.

The committee announces that contributions may be sent to Andrew Wheeler, Jr., general treasurer, No. 1608 Market street, Philadelphia; or to Arthur Foote, No. 81 Green street, Brookline, Mass., or to Arthur Heurtley, Northern Trust Company, No. 50 La Salle street, Chicago. A complete list of the contributors will be sent to the Congressional Library with the manuscript, and a duplicate list will be sent to Dr. Bruch.

Constantin von Sternberg, the Philadelphia pedagogue, is the chairman of the committee. Mr. Wheeler is the treasurer and the other members are as follows:

Boston—George W. Chadwick, Frederick S. Converse, Carl Faelten, Arthur Foote, Malcolm Lang, Charles M. Loeffler, Arthur Mees, Emil Mollenhauer, Charles G. Saunders, Anton Witek. Chicago—William Boeppler, Louis Guenzel, John J. Hattstaedt, Arthur Heurtley, Walter Knepper, Frederick Stock, Harrison Wild. St. Louis—Victor Lichtenstein. Detroit—Boris L. Ganapol, George Kempton. New York—Frank Damrosch, Walter Damrosch, Victor Herbert, Rafael Joseffy, Franz Kneisel, Cornelius Rübner, Louis Svecenski, Eugene Ysaye, Efreim Zimbalist. Philadelphia—W. W. Gilchrist, Philip H. Goepf, Samuel L. Laciari, Thaddeus Rich, Leopold Stokowski. Evanston, Ill.—P. C. Lutkin.

Organist Edward Rechlin Returns from Concert Tour

Edward Rechlin, the New York organist, has returned from another successful tour which included appearances in Saginaw, Mich., on March 30, where he was engaged for the second time this season to appear in the series of municipal recitals on the five-manual Austin organ at the Auditorium, Freeport, Del., on

AMERICAN SINGER PROCLAIMS "INVICTUS" SPIRIT BEFORE GERMAN DIPLOMAT



Francis Rogers Singing Bruno Huhn's "Invictus" at Reception to German Ambassador at College of the City of New York

SINGING of a typically vigorous American song by a popular American baritone was a feature of the reception given recently to the German Ambassador, Count von Bernstorff, at the College of the City of New York. The singer was Francis Rogers and the song Bruno

Huhn's "Invictus." The above picture, taken during the singing of the number, shows Mr. Rogers in the center of the platform, while Mr. Huhn is seen at the piano immediately in front of the baritone.

Assembled in the gathering depicted above, besides the Kaiser's representative,

were several prominent Americans, including Andrew Carnegie and John H. Finley, president of the City College. Another appearance of the baritone before notable persons will be his participation with Franz Kneisel in a concert at the home of Senator Clark on April 14.

March 28, Addison, Ill., and Dundee, Ill., on April 1.

On the tour he won much success for his artistic playing. His programs were interesting and included Bach's Toccata in D Minor and Prelude in B Minor, Widor's familiar Toccata, the Finale from Guilman's First Sonata, Lemmens's "Marche Triomphale," Christian Kriens's "Berceuse Hollandaise," Jadassohn's Scherzo and a Merkel Adagio, Kramer's "A Night Song," Rameau's "Musette and Rondo" and Guilman's "Prayer and Cradle Song."

"Redemption" Sung by Oratorio Society of Portland, Ore.

PORTLAND, Ore., March 24.—The most important musical event of the week was the performance of "The Redemption" by the Portland Oratorio Society on Tuesday evening. J. A. Finley, the director, gained excellent results with the chorus. The soloists were all satisfactory, the soprano being Mrs. Rose Bloch-Bauer. H. C.

Cecilia Gagliardi, of the Chicago Opera Company, is to sing at the Liceo in Barcelona this month.

AN OPERATIC SANDWICH

Worcester Gets One in Performance of Boston Opera Artists

WORCESTER, MASS., April 2.—Members of the Boston Opera Company appeared last night in the Worcester Theater in acts from "Faust" and "Martha," with a sandwich filling of a miscellaneous nature. The concert was staged under the direction of Frederick J. Lamb and was one of the series conducted by Mr. Lamb during the last season.

The cast for "Faust" included Alfreda Ramella, who sang the title rôle; José Mardones, Marie Donvanni, Myrna Sharlow and Ernestine Gauthier. The miscellaneous part of the program included a group of songs by Howard White; the "Mad Scene," from "Lucia," by Evelyn Scotney; "Largo al Factotum," by Rudolfo Fornari; "O Paradiso," Raoul Romite; "Un Bel Di," from "Madama Butterfly," by Mlle. Sharlow, and an aria from "Robert le Diable," sung by M. Mardones.

Altogether the program averaged well, in spite of the lack of enthusiasm that is always apparent when there is no accompaniment save that of the piano. This was true of the "Faust" scene, but in the scene from "Martha" an orchestra of six pieces was used. M. E. E.

Metropolitan Subscription Books Open

The Metropolitan Opera Company announces that its subscription books for the season of 1913-1914 are now open for subscribers to the present season who will have the right, up to and including May 3, to renew their subscriptions. On and after May 12, the books will be open to new subscribers. The season will commence on Monday, November 17, and will continue for twenty-three weeks, during which there will be given 115 regular subscription performances—ninety-two evening and twenty-three matinées.

Toledo Organist in New York Recital

Herbert Foster Sprague, organist of Trinity Church, Toledo, and director of Trinity Choir, which has come to be one of the best in that State, was the or-

ganist at a recital at Columbia University on Tuesday afternoon, April 1. The program contained the Bach Fantasia in G; Pastorale, Lemare; Nocturnette, d'Évry; Nineteenth Sonata, Rheinberger; Harmonies du Soir, Karg-Elert; Pastorale, Wachs; Serenade, Widor; Allegro (Sixth Sonata), Guilman. Mr. Sprague, besides his duties in Toledo, is heard frequently in recital in outside cities. He demonstrated the efficiency of his technical equipment and his musicianship and style in his recital on Tuesday in no uncertain manner. His program was interesting in its structure and in its performance.

Boston Not Partial to New Operas

An operatic manager may well hesitate in producing a new opera in Boston, says Philip Hale in the *Herald*, of that city. The great public prefers, as a rule, a familiar opera well sung. And a manager may be easily discouraged in artistic effort when he observes that Mr. Caruso in "Pagliacci" or Mme. Tetrazzini in "Lucia" draws a crowd when an admirable performance of "Otello" led by no less a conductor than Mr. Weingartner is treated with scant courtesy.

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PARIS HEARS A REMARKABLE "HAMLET"

Dangès's Striking Interpretation of Title Rôle Brings the Old Opera Back into Favor—Walter Morse Rummel's Success as Pianist and Composer

Bureau of Musical America,
5 Villa Niel, Paris,
March 22, 1913.

THE Paris Opéra gave last week a very successful revival of "Hamlet." This production was, in fact, so well received that the management has been obliged to change the bills and to give a series of consecutive performances of this opera. The title rôle was remarkably sung by Henry Dangès, the baritone of the Paris Opéra.

Dangès's conception of *Hamlet* is original, full of color and of life. *Hamlet* is not, in his mind, the calculating avenger sacrificing love and youth on the altar of filial loyalty. He is, on the contrary, a puzzling and impulsive personage suffering from chronic neurasthenia; he squanders his life and his reason in drink, in melancholic reflections too deep and too heavy for his unbalanced brain. This interpretation is very apparent in the two great scenes and was well received by the public.

By his dramatic conception and acting of *Hamlet* Dangès confirmed his reputation as a master of stage work, but his singing was also most worthy of note. His rendering of "Go to a Cloister," of "Like the Pale Flower" and of the great scene of the Oratory won him unanimous applause.

Hamlet also served as a vehicle for Dangès's reappearance last week before the public of Avignon, where he has been engaged to sing at the gala performance organized by the Society of Orchestral Musicians. In the same week he again appeared at the Paris Opéra in "Tannhäuser" and "Samson et Dalila." He will be a prominent member of the cast which will effect the inauguration of Astruc's opera house and is now rehearsing for that theater Fauré's "Pénélope," Berlioz's "Benvenuto" and Weber's "Freischütz."

Last of the Chaigneau Concerts

The last two of the Chaigneau concerts were particularly worthy of note and brought the series to a brilliant close. Besides acquainting the Paris public with several unknown works of long-forgotten masters, these two concerts offered the opportunity of hearing three soloists with a sound musical reputation: Mme. Povla Frisch, Mme. Maria Freund and Walter Morse Rummel.

The two women won a just share of applause of their singing. Mme. Povla Frisch sang "Schlage Doch," Bach, and "Cantante," J. Tunder, with orchestra, but her success of the evening was in "Tanzlied," Hainhofer, and "Danza, Danza," Francesco Durante, in which she was remarkably assisted by Mme. Thérèse Chaigneau at the piano.

Mme. Chaigneau also accompanied Mme. Maria Freund, who sang "Litaney," "Der Wegweiser" and "Der Musensohn," Schubert, but won special applause in Brahms's "Salomé," of which this was the first audition in Paris.

The greatest attraction of this last concert was beyond doubt the interpretation by Walter Morse Rummel of Brahms's Sonata in F, op. 5. Mr. Rummel was already known to the general public through his compositions, many of which have become favorites with concert-goers. Besides this, many had heard him play in the Chaigneau concerts, but on these occasions he had always modestly sunk his personality in the orchestral ensemble. It was not until last Thursday evening that the ad-

mirers of his remarkable talent enjoyed the opportunity of hearing him as a soloist in the interpretation of a masterpiece.

A Pianist without Mannerisms

Mr. Rummel is disconcerting as a pianist. He is so simple in his bearing that, instinctively comparing him with the complex virtuosi one is accustomed to, there is almost astonishment that he can play the piano. His hair is of normal length, his dress is conventional. He enters quietly, bows unaffectedly, modestly seats himself at the piano and, unconcerned about the

state of his coat-tails or the fly specks on the keys, at once begins to play. From then until he finishes one is absolutely under the spell of his charm.

"The Return," Mr. Rummel's latest English song, has just been published (Augener, Ltd., London), and the trite saying "last but not least" comes under the pen. Around the grim saga-like words of Ezra Pound's poem our young compatriot has woven a strange kind of chant. "The Return" scarcely seems to fit the term "song" and ordinary standards do not apply, but those in search of the musically remarkable will find in this work something which makes a powerful appeal to the imagination. Its slow barbaric rhythm, with a wild climax and whispered, mysterious end, can be made remarkably effective, describing the home-coming of demi-gods after some nameless disaster.

DANIEL LYNDY BLOUNT.

SUNDAY MUSIC IS NOW POSSIBLE IN MONTREAL

Courts Decide Old Observance Laws Cannot Be Enforced and Concert Performers Are Jubilant

MONTREAL, April 5.—There is jubilation among the professional musicians of Montreal, especially orchestra players and vocalists, over the discovery, by the final decision of a case which was fought through all the courts to the Privy Council in England, that the City of Montreal has no laws on Sunday observance whatever that can possibly be enforced. This decision has wiped out of existence the ancient city by-law prohibiting the opening on Sunday of "theaters, circuses and places where they have boisterous games," which for many years has prevented the use of the local theaters for concerts or any kind of entertainment on the first day of the week.

As soon as the decision was rendered the Princess Theater was engaged by J. O'Shea with an orchestra of forty pieces for concerts every Sunday afternoon and evening, and these are now becoming extremely popular, while plans for other musical ventures of a similar kind are under consideration. At the last concert Albert Chamberland, a local violinist, played with excellent effect, and Miss Inglis, another Montrealese who has studied with Salvatore Issaurel and Visetto, showed a very agreeable dramatic soprano.

Leopold Godowsky achieved a great triumph last week at the Windsor Hall, when a crowded audience consisting almost entirely of professionals, music students and the most cultivated of the local amateurs displayed their enthusiasm over his playing. He refrained entirely from using his extraordinary technic for display purposes, and for that reason and the highly intellectual quality of his playing he was less popular with the casual concert public than many less admirable artists.

Jean Riddez's recital at Windsor Hall also attracted a capacity audience, and was distinctly one of the vocal events of the season. This brilliantly clever and rich-voiced baritone made himself immensely popular during the opera season, of which he was emphatically the chief new star, and the local Massenet lovers, who are numerous among the French-Canadians, turned out in great numbers to hear him in a series of excerpts. Charpentier's "La Cloche Félée" was his finest achievement.

K.

Marie Rappold Becomes a "Journalist"

Marie Rappold has become a journalist. The singer has, for the last three months, edited the fashion page of the *Deutsches Journal*, the German Hearst paper of New York City. Her weekly articles in the fashions of the day, her designs and drawings are now being eagerly viewed by the readers of the popular paper. Editor Rappold is devoting all her spare time during her present stay in Europe to the study of new creations and new ideas, and she is regarded by connoisseurs as one of the best dressed women among the Metropolitan stars.

BERLIN'S ANTI-AMERICAN PREJUDICE AGAIN SHOWN

Critics Reveal Their Animus in Writing of Puccini's "Girl of the Golden West"

Some months ago the correspondent of the *New York Times* in Berlin wrote an article dealing with the music critics of the German capital, wherein he declared that without doubt prejudice existed against American students, making it doubly difficult for them to secure favorable notices of their work.

The article evoked the indignation of many persons in Berlin, who rushed to the defense of the critics, asserting that there was no ground for accusing them of anti-American tendencies. Despite these well-meant protestations, however, the stubborn fact remains, according to the *Times's* Berlin correspondent, that anything American must contend with very real prejudice, and confirmation of this was furnished by the critiques of Puccini's "The Girl of the Golden West," which has just had its German premiere.

Leopold Schmidt, of the *Tageblatt*, perhaps the best known music critic in Berlin, begins his critique with these words: "Let us confess it; we had expected nothing good from Puccini's new opera. The very fact that it was written for America made us suspicious."

The *Börsen Zeitung* terms the opera a shining example of "backstairs drama," written to suit the taste of America's wild public.

The critic of the *Lokal-Anzeiger* speaks of the drama as patterned after the American Belasco's text, which belongs to the category of blood and thunder literature and was written to suit the taste of cinema patrons. He stigmatizes it also as Nick Carter literature.

Hermann Springer in the *Tages Zeitung* damns the opera as a bit of provincial theatrics, which has won the hearts of the American public.

The critics are unanimous in utterly condemning "The Girl of the Golden West." Some admit that it contains now and then scraps of worthy music, which remind one of Puccini at his best, but whatever praise is vouchsafed is of the faintest.

With such criticisms, of course, there is no quarrel. It must be admitted that "The Girl of the Golden West" did not justify in America the expectations aroused by its first glittering failure. The point is that the critics prove beyond doubt the allegations already referred to that Berlin critics are disposed from the beginning to condemn anything American.

Claassen to Conduct May Sängersfest in Texas

The "Great Sängersfest" of the German singing organizations of Texas will take place at Houston on May 4, 5 and 6, with Mme. Marie Rappold, Carl Schlegel and the St. Louis Symphony Orchestra. Arthur Claassen, the New York choral director, has been requested to take charge of the affair.

LOS ANGELES BEGUILLED BY LURE OF RIVAL ARTS

Clara Butt and Genée Rivals for Favor of Public—City to Raise \$100,000 for Flood Sufferers

LOS ANGELES, March 29.—Clara Butt and Kennerley Rumford gave the second of their two recitals this afternoon at the Auditorium under the management of L. E. Behymer. Both were matinees, as the Adeline Genée company occupied the same stage the night of Tuesday, when the first recital was given. Mme. Butt captivated her hearers by the beautiful quality and power of her voice, and there was considerable curiosity to hear the celebrated English contralto, good audiences being present on both occasions. Her wonderful voice, with its almost exceptional handling, combined with her dominating stage presence, places her easily among the first contraltos, in the minds of her Los Angeles hearers. Her best work in both programs was in the selections from Handel. Mr. Rumford's work also was well received.

The Genée company played a successful engagement last week under the Behymer management five nights and two matinees. The beautiful spectacles offered and the fairy-like foot-twinklings of the star *dansseuse* were the talk of the town for a week.

The energies of managers and musicians are bent toward benefit concerts and other performances, to raise funds for the flood sufferers. Los Angeles will probably send East over \$100,000.

On Tuesday night the Saint-Saëns Quintet Club gave a recital at the Friday Morning Club house. This club is financed by its second violinist, W. A. Clark, Jr., son of ex-Senator Clark. The numbers offered were a string quartet by Carl Angelot, the viola of the club, a Quintet by Wolf-Ferrari, and a Septet by Saint-Saëns, with bass and cornet added. Piano solos were played by W. E. Strobbridge, pianist of the club, and two groups of songs were offered by Mrs. Frank H. Colby, wife of a leading music critic of Los Angeles. Her numbers were the Haydn Wood "year" cycle, a song for each month, and they were beautifully delivered.

W. F. G.

Detroit Musical Society in Unique Program

DETROIT, April 5.—At the ninth morning concert of the Tuesday Musicales Mrs. Edwin S. Sherrill, chairman of the program committee, presented as the opening number of her program Bach's Concerto in D Minor, arranged for three pianos and string quartet accompaniment. Mrs. M. D. Bentley, Margaret Manneback and Mrs. Bertram B. Butcher were at the pianos, while Mrs. May Leggett Abel, violin; Bertha Mann, viola; Louise Snyder, violin, and Emma McDonald, cello, formed the quartet. This was the first occasion upon which any such composition has been given in Detroit and it was most enthusiastically received.

W. Spencer Jones, of Haensel & Jones, visited Detroit on Wednesday of last week in the interests of his concert stars. Through the local management of Messrs. Collier and De Voe he is to give Detroit even a better season than this, which has set the high-water mark.

E. C. B.

Pavlowa in New Dance

PARIS, April, 3.—Mlle. Pavlowa, with her new partner, Novoskoff, who will accompany her to America next season, made a most successful appearance at the new Théâtre des Champs Elysées to-night in a new *pas de deux* by Glazounow and Rubinstein's "Valse Caprice."

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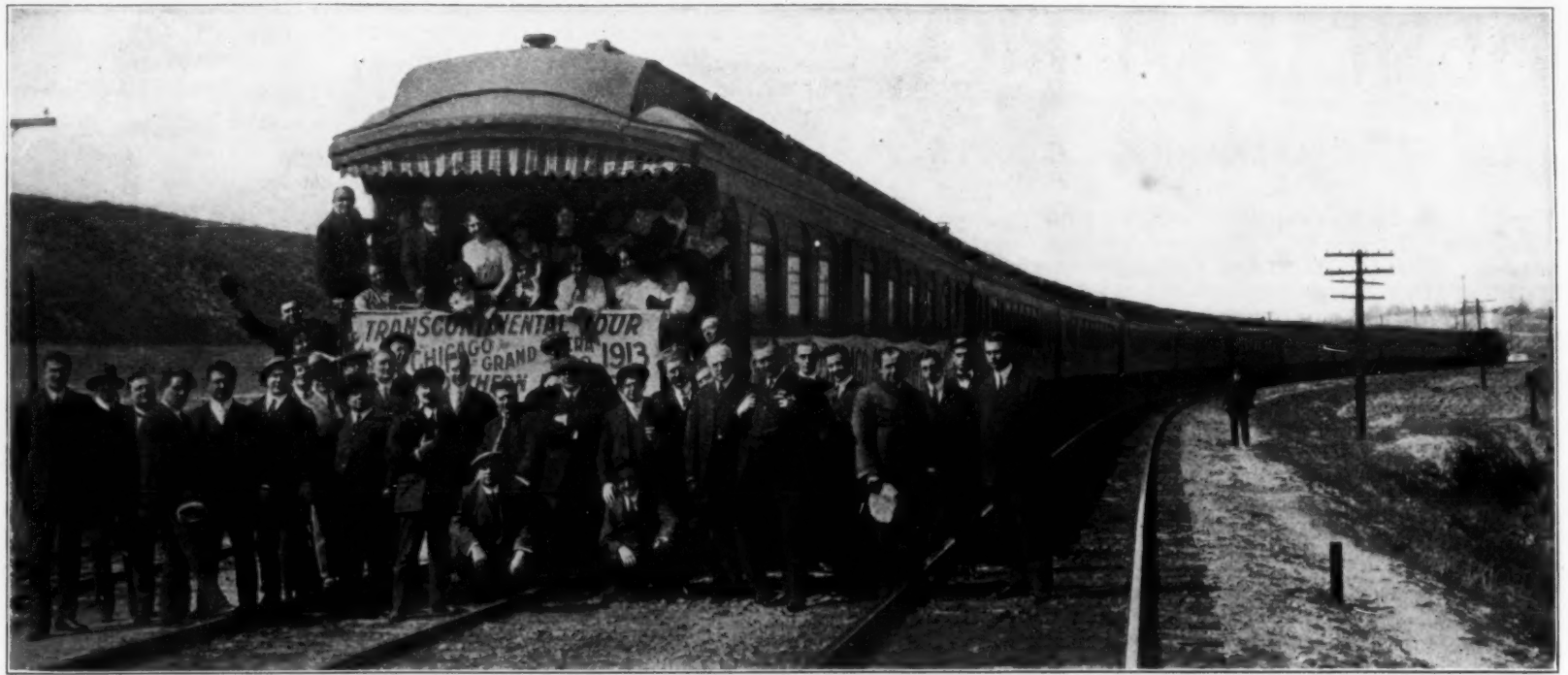
Ovation for Dippel Company on Coast

San Francisco Enthusiastic Over Its Two Weeks' Operatic Season

SAN FRANCISCO, April 1.—San Francisco reluctantly bade farewell to the Dippel company on the occasion of its final performance at the Tivoli Opera House on Saturday evening. Opera-goers were exceedingly grateful for the excellent productions of the entire week and they expressed their heartiest approbation by a mighty uproar at the close of the Saturday night opera, when hand clapping formed but a part of the tumult that was of many minutes' duration.

The farewell night was a testimonial to W. H. Leahy, the Tivoli's manager, and the opera company served up some delicious operatic morsels that afforded a hearing of most of the Dippel stars. The second act of "The Tales of Hoffmann," with Marie Cavan, Ruby Heyl, Warnery, Crabbé, Venturini and Defrere in the cast, and Charlier conducting, opened the gala night. Cleofonte Campanini directed the "Tannhäuser" overture. The third of the diversified bill was the second act of "Thais," Dufranne and Dalmorès singing with Mary Garden. The "Meditation," played by Concertmaster Kramer, gave additional pleasure to the audience.

A bit of "The Barber of Seville" was represented by the third act, sung by Tetraz-



—Photo by Tibbets

The Chicago Opera Company Special leaves San Francisco. On the platform, left to right—MM. Trevisan, Dalmorès; Mmes. Osborn-Hannah, Saltzman-Stevens, Andreas Dippel, Mmes. Heyl, Stanley, Keyes, Galli, Warrum, Riegelman, Cavan, Hudak, Dufau, Egner, Cisneros. Below—MM. Spadoni, Warnery, Schoenert, Giorgini, Nicolay, Dufranne, Rubling, Sammarco, Daddi, Perosio, Whitehill, Dalber, Campanini, Scott, Fossetta, Albertieri, Mascal, Polese, Crabbé, Venturini, Huberdeau, Max Hirsch, Nepoti, Ulrich, Preisch, McClurg, Gaudenzi.

some minutes before the curtain tossing carnations to her audience. Her singing of the "Mignon" Polonaise with the extra number, "The Last Rose of Summer," was the cause for a big demonstration from the house. Rosina Galli and the ballet in ten dances assisted in making the final performance memorable.

San Francisco awaited eagerly its first hearing of Mary Garden in "Salomé" on Tuesday night, standees being much in evidence. The rôle permitted Miss Garden to exhibit her remarkable vocal and dramatic powers and her exceptional personality. While the chief glory went to her *Salomé*, Dufranne's magnificently sung *Jokanaan* won unusual praise. Dalmorès's interpretation of *Herod* was most praiseworthy. Cisneros was *Herodias* and Warnery *Narraboth*. Campanini's masterly reading of the perplexing score won for him the highest encomiums. "Salomé" had a repetition on Thursday night.

"The Jewels of the Madonna" was sung on Wednesday night. Interest attended this performance, not only by reason of its first production in San Francisco, but of the first appearance of Carolina White during the season. The Wolf-Ferrari opera has met with the highest favor among local music-lovers. Miss White scored an instantaneous success in the character of *Maliella*, and even surpassed her efforts of the first performance at her second appearance on Friday night. Vocally and dramatically she was all that could be desired in this rôle. *Gennaro* was sung by Gaudenzi at the première performance and by George Hamlin at the second. Mr. Hamlin sang with true dramatic fervor and artistic style. Sammarco was heard in one of his very best rôles of the season in *Rafaelo*. Louise Berat, Daddi, Mabel Riegelman, Rosina Galli and many others did admirable work.

For Wednesday, Friday and Saturday matinee the operas were "Lucia," "Hänsel und Gretel," and "Thais." The latter opera has proved genuinely popular with this city, having been presented several times during the two weeks' season, with Miss Garden always the incomparable Thais.

A special children's fairy story afternoon was the Friday offering, when "Hänsel und Gretel" was sung. Mabel Riegelman was the recipient of much applause for her charming personation of the little girl of the Humperdinck work. The balance of the cast was the same as at the previous performance.

Tetrazzini sang *Lucia* to an admiring audience on Wednesday afternoon. Giorgini, Mascal, Egner, Nicolay and Venturini were the others of the cast.

"Rigoletto," in which Tetrazzini sang *Gilda*, and to better advantage than at the first night of the opera season, opened the week's operas. Polese sang *Rigoletto*, Sammarco having sung at the first performance. Henri Scott's voice and dramatic work were eminently adapted to the part of *Spafucile*, which was excellently sung. Margaret Keyes was highly satisfactory as *Maddelena*.

A special midnight train transported the

Chicago Opera Company to Portland, where a short season opened this week.

Manager Andreas Dippel expresses his satisfaction of the San Francisco season. He made the following statement:

"In order to eliminate any risk connected with the transcontinental tour, which involves much heavier expense than the playing of grand opera in such eastern cities as New York, Philadelphia and Chicago, we have opened negotiations with several prominent citizens of San Francisco who are interested in the development of music in this city with a view of playing our next year's engagement under a guarantee such as is given the Chicago Grand Opera company in all the other cities visited during the tour. In all the cities the company has visited thus far the receipts were all above the guarantee.

"Arrangements for the next season will be laid out and presented during April."

Mabel Riegelman's name is now added to the list of prima donnas who love to sing under California skies. Miss Riegelman, of the Chicago Opera Company is a Californian, and in an out-of-door program in Union Square on Saturday afternoon she sang to hundreds of children from the orphan asylums. Standing on an especially erected platform she gave a number of songs, being assisted by Nathan Landsberger, violinist, and Mrs. Landsberger, pianist.

Even with interest centered in grand opera at the Tivoli music-lovers found their way to Scottish Rite Auditorium, where Will L. Greenbaum presented Joseph Lévinne in two matinees and one evening recital. The programs played by this master pianist who last visited this city about five years ago, were especially delightful to those whose attention had been given to the operatic performances nightly. Mr. Lévinne won enthusiastic recalls throughout his programs and was most liberal in his offerings of extras.

Mme. Clara Butt and Kennerley Rumford in recital on Sunday at the Cort Theater also added to the big musical week. By far the most exquisitely rendered songs of the program by both the contralto and baritone were those in English, the works of MacDowell, Parry, White, Hullah, Peel, Leoni and Sullivan.

Mr. Rumford's singing of the Old Irish Airs were the cause for much pleasure. The duets which the couple sang won a hearty response from the audience. Auditors marveled at the wonders of Mme. Butt's voice, and enjoyed Mr. Rumford's finished art of vocalization and refined style.

Esther Mundell gave another of her attractive opera talks recently at her studio. She interpreted "Le Jongleur de Nôtre Dame" in song and on the piano.

R. S.

Cavalieri Not Sorry to Leave Us

Lina Cavalieri sailed for Paris last Saturday on the *Oceanic*, leaving New York, she said, not with entire regret. She looked upon the metropolis as a village rather than a city, which should be a place to live freely without trespassing on the rights of others. Instead of being that, New York was merely an overgrown Puritan village. Mme. Cavalieri denied that she had any thought of marrying Lucien Muratore, the tenor, who sailed on the same ship. "Never will I marry again," she said. Mme. Cavalieri will return to America next season.

Thomas Farmer to Sojourn Abroad

Thomas Farmer, Jr., the popular young baritone, who is under the direction of M. H. Hanson, sails April 12 on the *Olympic* for a three months' vacation in London, Paris and a motor trip on the continent. Mr. Farmer also expects to seize this opportunity to coach with the European authorities on the art of song singing.



—Photo by Kearny

The New Tivoli, Where San Francisco Enjoyed Its Two Weeks' Opera Season

zini, Giorgini, Trevisan, Scott and Polese. It was a thoroughly delightful part of the evening's entertainment and made one wish that it might have been presented in its entirety during the season. Tetrazzini was, of course, tendered an ovation and spent

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New York, April 12, 1913

A DOUBTFUL OVERSUPPLY

"The Worst of the Musical Years" is the title of an editorial which appeared in a recent issue of the New York Sun, and which was quoted in MUSICAL AMERICA for March 29. The theme of the editorial was the oversupply of artists, specifically those who had come from Europe, and had come unheralded or insufficiently heralded. These artists who may have expected to find gold mines in the streets, or at least in the concert halls, of all the towns in America, must undoubtedly have returned home broken-hearted.

The Sun said that there had never before been a time of such oversupply. It also said that there had been no proportionate increase in the musical appetite of the communities which are called upon to support so many visiting artists. On these somewhat doubtful data the Sun declares that the business of music-making has been greatly overdone here.

This view of the situation may seem the true one for the person who gets his idea of American affairs from the things that happen in New York City. It is very doubtful if one who has a genuine familiarity with the whole country and its musical situation will come to the same conclusion. One need not be expected to approve the invasion of America by a host of unheralded artists from Europe, but we must recognize that because our present system of commercialized musical culture does not find room for them all, and give them plenty of paying work, this is no reason for necessarily believing that the entire nation of America is oversupplied with music.

If such were the case then we certainly would have no use whatsoever for the hosts of artists arising from the ranks of our own people. If such were the case the millions of dollars spent for the education of Americans in preparing them to become musical artists would be wasted. When we see what an incredibly vast work remains to be done in making America a musical nation it must be realized that it is more artists and constantly better ones that are wanted, and not less.

Nothing is plainer than that our present commercial system of the exploitation of musical culture does not afford room for this increasing artist body. Nothing

is plainer than that portion of the nation which it reaches is numerically microscopic, since our American concert life touches scarcely more than three to five per cent of the population.

The fact that American cities and towns have not furnished greater audiences at current concert prices is absolutely no proof that the musical appetite of those communities is correspondingly restricted. There are many thousands, and probably millions, of people in America who would spend money for good music if it were given to them at rates which they could pay. In the long run it will take many more artists than we now have to satisfy the whole mass of the people. The great problem to-day in America is not the oversupply of artists, but the hopeless inadequacy of our present musical system to supply the whole population of our country.

MUSIC AND LABOR

MUSICAL AMERICA recently gave an account of a Westphalian machine tool manufacturer who has devised a system for improving the morale and increasing the output of his workmen through rhythm and music. This Herr Koelsch must be something of a psychologist as well as a humanitarian, for he has discovered that the motion of continuous rotary machines is dulling to the consciousness of the worker, while machines with linear and oscillating motions do not have such an effect, but incline to keep the worker's wits awake. So in his shops he has mixed up the various kinds of machines instead of arranging them in classified groups. Beyond this he has provided music for his workmen while they are at work; just what sort is not stated. His musicians are apparently drawn from among his own workmen, who are freed from work and given full pay during the hours in which they are performing for the benefit of the others.

The beneficial effect of music upon the laborer is an idea that is by no means new. The American negro working in gangs has long since discovered that it lightens labor to sing a song which fits into the rhythm of his sledge stroke. Edison has given some attention to this matter of music for the workmen, and is aware of its beneficial effects.

In the present materialistic condition of this world such a thing seems indeed very idealistic. Still this is a time of great awakenings, and a great many things are being done to alleviate and elevate the condition of the workman which have not been done in the past. Despite the rush and turmoil and materialism of men's lives, mankind is aimed for ideal ends, and there come times now and then when the right moment arrives for taking this or that definite action toward some aspect of the ideal. The rigors of toil can undoubtedly be mitigated by music. If we can say more than this, and if it proves to be the case that music actually enhances the worker's capacity and improves and increases his output, then we shall have witnessed an important truth, and shall have realized that beauty is a rightful part of the scheme of practical human advance.

MUSIC FOR THE FOURTH

It is none too soon for American communities to begin giving some thought to music for the Fourth of July. The "safe and sane" Fourth has come like a wave upon the country in the last four years. Everyone should realize that the enormous reduction in deaths and accidents that has taken place did not occur, did not even begin to occur—in fact, so long as the agitation was merely one for the suppression of powder, but only came when a definite, positive program of another sort was provided for the Fourth.

Music is a great factor in that program and will undoubtedly be a much greater one as time goes on. For eight or nine years a strenuous campaign was carried on by the American Medical Association and the Chicago Tribune for the suppression of fire-crackers and firearms, but the casualties increased steadily up to 1909. During the two years preceding this Springfield, Mass., had experimented with a program of a new sort for the Fourth, including plenty of music, folk dancing, and games for children. The Russell Sage Foundation took the matter up, and, together with the National Playground Association, held a congress in Pittsburgh in May, 1909. As a result twenty cities adopted the new Fourth that year, and the number of cities which have adopted it in the three succeeding years have been ninety-one, one hundred and sixty-one and two hundred and fifty-eight. In these four years, from 1909 to 1912, the casualty record has been as follows: 5,307, 2,923, 1,603, 988.

It is the establishing of a positive, enjoyable and beautiful program for the Fourth that has worked this remarkable change, which mere restrictive agitation could not accomplish.

American communities should think about it soon, and plan to bring their full musical resource, bands, orchestras, choruses, choirs and soloists to bear upon the glorification of the great American day.

PERSONALITIES



George Hamlin Seeks a Really Truly "Natoma"

While George Hamlin, the American tenor, of the Chicago Opera Company, was making his way through New Mexico in company with the Chicago Opera Company, on their way to the Coast, he took occasion to investigate Indian life as it really is. It will be recalled that Mr. Hamlin, as *Lieutenant Merrill* in Victor Herbert's "Natoma," knows all about the operatic Indian. Mr. Hamlin found several "Natomas" in the Indian huts. His Indian guide consented to pose for a camera fiend during his visit.

Lund—Charlotte Lund, the dramatic soprano, walks fifteen miles every day. She attributes her good health to this exercise.

Scott—Henri Scott, American basso, of the Chicago Opera Company, has been engaged as a soloist on the annual Spring tour of the Chicago Symphony Orchestra.

Henderson—William J. Henderson, the brilliant music critic of the Sun, is scheduled to tell the aspiring journalists of the Pulitzer School of Columbia University about the intricacies of music criticism late this month. The lecture is to be given in connection with a series on newspaper criticism.

Farrar—"Let the young girls with their nice little voices keep out of opera!" warns Geraldine Farrar in a recent interview. "To young women who would go on the stage without the one impelling desire that makes it the uppermost thing in life, with willingness to sacrifice all to that end, and with gifts worthy to achieve it, I would say stop. A genius nothing will stop when the blood runs hot."

Amato—Pasquale Amato, the Metropolitan's famous baritone, has a younger brother with operatic aspirations. He is Salvatore Amato, and he made his debut a week or two ago at the Teatro Royale in Malta as *Silvio* in "Pagliacci," following his first appearance with a successful venture a few nights later as *Escamillo* in "Carmen." The critics praise his sonorous baritone and predict a successful career for him.

Goritz—Otto Goritz takes little joy in concert singing. "I am primarily an actor," he says, "and I cannot enjoy standing still for several hours to deliver songs. Nor do I imagine that an audience truly enjoys it either. And then singers seem all to be in the habit of singing the same things year in, year out. People tell me I can interpret the dramatic ballads of Loewe so well. But, really, I find them dreadfully *langweilig*."

Setti—Signor Setti, choromaster of the Metropolitan Opera House, treasures among his possessions a letter from Walter Damrosch, written after the premiere of "Cyrano," calling him "the greatest chorus director I have ever had the privilege to work with." The letter continues: "May I ask you to express to the ladies and gentlemen of the chorus how much I appreciate their splendid work and their patience in singing a language which is foreign to most of them."

Fisher—Bernice Fisher, the young soprano who has sung with much success at the Boston Opera Company, is to be married to Morgan Butler, son of William M. Butler, president of the Butler Cotton Mills of New Bedford. The junior Mr. Butler is assistant treasurer of the concern. He and Miss Fisher have known each other since their school and college days when Miss Fisher was at Dana Hall, Wellesley, and Mr. Butler was at Harvard.

Martin—Frederic Martin, basso, who has sung more "Messiah" performances in more places and with more choral societies in this country than any other bass now in the concert field, recently remarked to his manager, Walter David, that the one society with which he had never sung was the New York Oratorio Society. The result is that he will be soloist at the "Messiah" performance on December 26-27 of this year, and this Alexander of American oratorio bassos will have conquered his last oratorio society.

"ON TO CHICAGO"—SLOGAN OF CLUBS

National Federation Preparing for Opening of Biennial Festival on April 21—Symposium on American Music Significant Feature of Convention—Recitals for Entertainment of Delegates

SLIGHT changes in plans are announced by the local biennial board which has charge of the Eighth Biennial Festival National Federation of Musical Clubs to be held in Chicago April 21 to 25. Dr. Winship, of Boston, will speak on "Adequate School Recognition of the Educational, Cultural and Ethical Value of Music," and Dr. Dayton C. Miller, of Cleveland, will lecture on "Sound Waves," illustrated by the "Phonodeik," an instrument of his own invention. There will also be an address by Mme. Gardner Bartlett, of New York.

One of the most significant features of the convention will be the symposium on American music, on Wednesday morning, April 23, led by Mrs. Nellie Strong Ste-

and a "Berceuse" and "Andante" by Hope Forman, the first composer to appear with in the ranks of the club.

The last recital of the season given by the Saturday Music Circle of New Orleans introduced a Chopin program by the following: James R. Black, Mrs. Siler, Edna Niebergall, Mrs. Levey, Miss C. Streck, Mrs. Coleman Adler, Enrico Leide and the vocalists in ensemble. On March 25 a recital was given under the auspices of this club by Mr. Leide and his sister, Esther Myriam Leide. Miss Leide was a member of the San Carlo Opera Company at the opera house in Naples.

An interesting program of Russian and Polish music was given recently by the Renaissance Music Circle of Memphis, Tenn., with the following members participating: Mrs. Howard Brown, Mrs. Brinkley Snowden, Birdie Chamberlain, Mrs. A. I. Falls, Mrs. Ben Parker Mrs. Theo. C. Reynolds and Mrs. S. T. Carnes.

The Amateur Musical Club of Peoria, Ill., now has a membership of 738, 180 of which are new members this season. At the end of the season of 1911-12 the program committee decided to make a radical change in its plans for the coming season. To this end the programs were worked out, the names chosen for each type, the compositions desired were selected, and active members willing to perform were secured. These programs were printed in full in the year-book for 1912-13 and the programs have been carried out as arranged, with but very few changes. Several public concerts have been given, Mischa Elman playing to an enthusiastic audience of fifteen hundred people, the full capacity of the hall.

"Birds and Flowers" was the subject of the program given at the last meeting of the Clef Club of Lewiston, Me., by the following: Mrs. Skofield, Mrs. Wilson, Mrs. Gilbert, Miss Watson, Mrs. Sturgis, Miss Irish, Mrs. Coombs, Miss Smith, Mrs. Morey, Miss Pottle.

The Afternoon Musical Society of Danbury, Conn., had a rare treat when the club listened to an interesting and beautiful lecture recital by Florence Haubeil-Pratt on Grieg's musical interpretation of Ibsen's "Peer Gynt," Miss Pratt doing both the singing and playing of the illustrations: Under the society's auspices a concert was given by the New York Symphony Orchestra, with Walter Damrosch, and the club meetings have included a "MacDowell Day," a program of Russian modern composers and also school music.

"The Music Club," of Claremont, N. H., opened its season with a program of "Colonial Music" given in costume at candlelight. This was followed by a program of music by Edward MacDowell. The third program was devoted to "The Popular Music of 1862." "Chopin and Schubert" came next in the schedule, followed by a program of Russian and Scandinavian music, also a program given over to operatic music by Verdi, and another devoted to Richard Wagner, which closes the season.

F. W. RULON,
Press Secretary.

MANY TINTS IN CULP TONES

Shifting Colors of Her Mezzo-Soprano Fascinate Providence Hearers

PROVIDENCE, April 3.—The final concert of the Boston Symphony season was given on Tuesday evening with an enthusiastic audience to welcome Dr. Carl Muck after a long absence. The soloist was Julia Culp, the Dutch *lieder* singer, who was heard here for the first time. She created a decided sensation, making a strong impression by her superb singing. Owing to the non-arrival of the orchestral parts Mme. Culp was obliged to omit two of the Schubert numbers in her first group of songs, but she gave a performance of the "Ave Maria," revealing the many-tinted beauties of her mezzo-soprano. Wagner's "Träume" and Beethoven's "Freudvoll und Leidvoll" and "Die Trommel gerühret" were delivered with such sincerity and dramatic fervor that she was recalled to the stage again and again. Mozart's Symphony in C Major was given a delicate interpretation by Dr. Muck and his players, as was Wagner's "Siegfried Idyll." The novelty of the evening was the Dukas's "Sorcerer's Apprentice," which proved interesting.

G. F. H.

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ATLANTA ALL AGOG OVER COMING SEASON OF OPERA

Predicted That Receipts for Metropolitan Engagement Will Exceed \$90,000—Recitals on the Operas

ATLANTA, Ga., April 3.—Fortified behind librettos, the South is preparing for the visit of the Metropolitan Opera Company to Atlanta this month. Atlanta's municipal auditorium, which has a seating capacity of 8,000, is being put in readiness, reservations from all sections of the South are being made with hotel men, and when the Metropolitan company arrives for the opening opera on April 21, it will be greeted by a packed house.

Already the sale of season tickets for the seven performances during the week of April 21 has exceeded the guarantee fund of \$50,000, and directors of the Atlanta Music Festival Association predict that the receipts this year will exceed \$90,000. Last year they aggregated more than \$80,000.

The Atlanta Music Festival Association is preparing Atlanta for the operas by a series of free opera concerts that are being given at the auditorium by the municipal organist, Dr. Percy J. Starnes. Dr. Starnes will give the first of these concerts to-morrow evening and between then and April 12 will play the complete music of each of the seven operas to be presented here. With each concert Dr. Starnes will make brief comments on the operas.

During the week of April 21 there will be given four evening and three afternoon performances as follows: Puccini's "Mignon Lescant," Monday evening, April 21; Verdi's "La Traviata," Tuesday afternoon; Damrosch's "Cyrano," Wednesday evening; Ponchielli's "La Gioconda," Thursday afternoon; Offenbach's "Tales of Hoffmann," Friday evening; Donizetti's "Lucia," Saturday afternoon; Puccini's "Tosca," Saturday evening.

According to one of the officers of the Atlanta Music Festival Association, the immense advance sale of tickets assures opera for Atlanta every year in the future. This will be the fourth annual visit of the Metropolitan company to Atlanta.

Advance interest centers about the new Damrosch opera and "Cyrano" will be presented to a critical audience. William Hinshaw will come a journey of about 3,000 miles to sing in this opera as *Le Bret*. Social Atlanta is planning to entertain the opera stars brilliantly and on Thursday evening of opera week there will be a dinner dance at the Piedmont Driving Club. There will be about 200 prominent guests.

L. K. S.

SCHWAB AIDS BACH FESTIVAL

Steel Magnate Among Guarantors of Bethlehem Sessions

BETHLEHEM, Pa., April 5.—Announcement was made to-day by Dr. J. Fred Wolle of the program for the 1913 Bach Festival to be rendered by 200 voices in Packer Memorial Church, Lehigh University, on Friday, May 30, and Saturday, May 31. There will be two sessions each day as follows: Friday at 4 p. m., St. Matthew Passion, Part I; Friday, at 8 p. m., St. Matthew Passion, Part II; Saturday, at 2 p. m., Mass in B Minor, Kyrie and Gloria; Saturday, at 5 p. m., Mass in B Minor, Credo to end. The Saturday sessions have been arranged to enable out-of-town attendants to take trains to all points east and west.

Assurances of sufficient financial support have been received from music-lovers who are acting as guarantors, including Charles M. Schwab, president of the Bethlehem Steel Company. Everything promises a festival that shall set a new standard in Bach singing in this country.

Cavalieri Must Pay \$2,000 on Russian Contract

ST. PETERSBURG, April 1.—The courts to-day ordered Lina Cavalieri, the operatic prima donna, to pay Impresario Block \$2,000 for breach of contract in connection with a Russian tour. This was the second time the case had been tried, the first having failed on a technicality because the singer registered at a hotel under her real name of Gioncolli and her identity could not be proved.



Mrs. Julius Eugene Kinney, of Denver, Col., President of the National Federation of Musical Clubs

venson, of New York. The following addresses will be made:

"The American Musician and His Opportunity," Glenn Dillard Gunn, the Chicago music critic; "The Development of the Orchestra in America," Harvey M. Watts, manager of the Philadelphia Orchestra; "Opera in English and National Art," Mme. E. Zeigler, New York City, secretary of the National Society for the Promotion of Opera in English; "Music as an Industry," Karlton Hackett, of the Chicago Post; "National Loyalty—Built on American Life and Tradition—Creative of American Atmosphere," Mrs. Flourney Rivers, Birmingham, Ala.; "State Orchestras," followed by discussion, Ernest Kroeger, St. Louis, Mo.

Other interesting events during the convention include opening reception (placed in the afternoon, so that members may hear Tetrassini in "Crispino e la Comare," in the evening); the production by school children of the operetta, "Hiawatha's Childhood," the prize composition, by Mrs. Whitelet, of Kansas City; a recital by Brabazon Lowther, baritone; a concert by the Chicago clubs; a talk on "Color Music" by Fannie E. Hughey, of St. Louis; an artist concert by Mr. and Mrs. Bruno Steindel and Florence Hinkle, and a lecture recital on the singing voice by L. A. Torrens.

"Women Composers" was the subject considered at the last meeting of the Cecilian Club of Freehold, N. J., the leader being Mrs. Vredenburg. The president, Mrs. John P. Walker, spoke on the recent progress of women in musical composition, and the program consisted of Liza Lehmann's "Life of the Rose"; three songs by Edith B. Dalton, "A Petition," "Look in My Eyes" and "Two Seasons"; a song, "The Villa of Dreams," by Mabel W. Daniels; Chaminade's "Faun"

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PRIZE OPERA NOT A SUCCESS IN ROME

Monleone's "Arabesca" Fails to Live Up to the Possibilities of Its Libretto—Rome Has Its First Hearing of Zandonai's "Melenis"—Patti at the Opera

Bureau of Musical America,
Piazza S. Silvestro,
Rome, March 25, 1913.

DURING the last three weeks Romans have been surfeited with music, sacred and profane, new and old, good and bad. I will take the profane first. At the Costanzi another municipal prize opera has been produced, "Arabesca," by Domenico Monleone. I have very great doubts whether musical competitions for prize operas and symphonies are any more beneficial to music than competitions in any other walk of life. Any brainy bookworm can pass a civil service examination, but his passing is no proof that he can take his share in ruling a great colony or a world-wide empire. Any conservatorium pupil given a proper training should be able to write a correct opera.

Domenico Monleone has a history as a composer. Seven years ago the musical world in Italy was surprised to hear that a new "Cavalleria" had been produced with success at Hamburg. It had almost the same music as Mascagni's great creation and a paraphrased libretto, but the name of the composer was—Domenico Monleone. Naturally Mascagni and Edward Sonzogno were furious at such a violent plagiarism and appealed to the courts, which cut short the triumphal career of the new "Cavalleria." After this failure to win a short cut to fame little was heard of Monleone until it was announced that his "Arabesca" had won one of the municipal prizes and was to be produced at the Costanzi here.

"Arabesca" is a one-act opera, the scene laid in Melilla (Morocco) at the end of the eighteenth century. It describes the tragic love of a Spanish officer and a Mussulman maid. The opportunities given by the libretto to the composer are unbounded, but he has failed to take advantage of them. Where you expect fire and passion you are given the profane equivalent for "tinkling cymbals." A generous series of changing emotions are not lived up to by the music. The whole work smells of a Levantine *café chantant*, thin and shallow. I can only hope that Monleone will do something better than "Arabesca" to retrieve the fame of his confiscated "Cavalleria."

"Melenis" a Marked Success

"Melenis" is an almost new opera, having been produced last year at the Del Verme Theater in Milan. Maestro Vitale has now brought it to the Costanzi, and it must be a great consolation to him that its success was immediate, for neither "Egualle Fortuna," "La Leggenda della Sette Torre," nor "Arabesca" has been a startling success. The composer, Riccardo Zandonai, is already well known to the world by his successful "Conchita" and "Il grillo del Foculare." In "Melenis" he has not only written a new work, but he has branched out into a new sphere of action for him. "Conchita" and its predecessor were operas based on *les drames intimes*, the joys and sorrows of bourgeois life. "Melenis" is much more pretentious choreographic opera. It is the story of a Greek courtesan in Rome during the reign of "punky" Commodus. The plot is simple. *Marsio*, a rhetorician, meets in a tavern of the Suburra a courtesan, *Melenis*, who falls in love with him. *Marsio*, however, is in love with *Marcella*, the daughter of the aedile *Marcello*. In the games at the Coliseum *Marsio* overcomes a favorite gladiator. The *Emperor Commodus*, who is present, offers him any reward he chooses to ask, and he demands the hand of *Marcella*. While the preparations for the marriage are progressing, *Melenis* comes to implore *Marsio* to marry her. *Marsio* spurns her and as the wedding cortege starts the courtesan stabs herself.

For the construction of his opera Zandonai follows in the same lines as in "Conchita." There are very strong evidences of the influence of Strauss and Dukas. In certain parts the expression of the emotions is too fragmentary. Human passions must have expansion even in music. The lyrics are full of grace, though the two romances allotted to *Marsio* are spoilt by the conventionality of the scenic effect. In the first act the *cazone d'orica* is exquisite and was received with the greatest applause. Mme. Lini-Pasini Vitale, wife of Maestro Vitale, was a fascinating *Melenis*. She has a voice of remarkable power; her declamatory powers are perfect and every syllable she utters is audible throughout the theater—a marvelous talent in these degenerate days. The part of *Marsio* was taken by the tenor Edouardo di Giovanni. This

singer is an American by birth, his name being in reality Edward Johnson. For the purposes of the stage he has Italianized it. I have on past occasions referred to his vocal powers in dealing with his *Folco* in "Isabeau." As *Marsio* he gave an excellent interpretation of both the love-lorn rhetorician and the agile gladiator. He has a voice of great resistance, both limpid and acute. I understand that he has been captured for the Scala next year. The *Emperor Commodus* was taken by that excellent bass, Giulio Cirini. An ungrateful part, he managed to inspire it with some dignity.

With "Melenis" Riccardo Zandonai has certainly made a great step forward. It is far better from all points of view than his previous works and incomparably superior to the new operas of other composers produced at the Costanzi this year. There are some who look to Zandonai for the redemption of the Italian opera and it may be that they are right. We shall shortly have another opportunity of judging his art, for he has nearly completed the music of "Francesca da Rimini," a work based on the poem of Gabriel d'Annunzio. His "Francesca" is said to be a work of the highest inspiration. Let us hope that it may be so, for Italians are tired of the machine-made opera.

Gala Performance of "Linda da Chamounix"

The long-excited gala performance of "Linda da Chamounix," arranged by the Syndicate of Newspaper Correspondents, was a great success. The King and Queen of Italy were present and in one of the boxes was Adelina Patti. Rosina Storchio was an incomparable *Linda*. This opera, like so many of Donizetti's works, depends for its success entirely on the artists. It is absolutely necessary that the characters be sustained by singers who are voice perfect and stage experts. But with Storchio in the title rôle and ably supported by Giuseppe de Luca, who had specially come from Trieste for the one performance, there was never any doubt as to the success of the evening. After the second act Rosina Storchio was presented with an autograph album filled with her praises signed by statesmen, composers, artists and men of letters and with a dedication by Adelina Patti, who is one of her most fervent admirers.

Last night "Aida" was produced. This is always a success with Romans and the theater was crowded. Juanita Cappella was the *Aida* and again gave an excellent example of her powers in a lyric rôle. The tenor Taccani was hardly up to the part of *Rhadames*, but Romboli, the baritone, scored a success as *Amonasro*. The performance was directed by Vitale, with his usual precision. "Isabeau" and "La Gioconda" are still being given.

It appears that "Fedra," by Pizzetti, has been sidetracked for the present season. Pizzetti, in fact, is to be made the scapegoat for d'Annunzio's failure to appear to give the Verdi commemorative oration at the Costanzi. At the same time he was to have completed, or rather approved, the scenic arrangements, for "Fedra," of which the libretto is taken from one of his early poems. As he would not make the speech, his opera has been withdrawn. There is another version to the sale, namely, that Mascagni, who is almost as erratic as d'Annunzio, had threatened that if "Fedra" was performed he would destroy "Parisina," as he did not wish any d'Annunzian libretto to be performed before his own work. Undoubtedly Mascagni is an autocrat in his little way, but it is doubtful if he can impose himself even on Rome to that extent. The truth probably is that d'Annunzio has preferred to sacrifice Pizzetti to making the journey to Rome.

Meanwhile Vecchini, who, as I have already written you, made the commemorative oration in the place of d'Annunzio, is to go to South America and repeat the oration in thirty South American towns. The fee that has been offered him is said to be enormous. A much more profitable and, incidentally, cleaner, task than defending camorristas and murderers at home!

It has been decided that next season "Parsifal" shall be given at the Costanzi.

Sacred Music in Rome

Holy week is always a musical festival in the churches of Rome. Tens of thousands of visitors come from all parts of the world to hear the church liturgies in all their pomp. The choir of St. Peter's is perhaps the best and still lives up to the principles of the great Mustafà, Terziano, Capocci and Meluzzi.

At the Scala Pia M. Edvard Descouffi arranged two performances of Rossini's "Stabat Mater." The performances were

of interest, as it gave an opportunity of hearing some of the principal Costanzi singers in quite different surroundings and rôles. The soloists for the occasion were Signora Ulderica Persichini Rondini, Elvira Casazza, Giuseppe Soldini and Giulio Cirini. They were ably supported by the Julian Choir and St. Peter's choir. Among the audience was Adelina Patti, and it must have recalled to her that wonderful occasion when she and Alboni sang the "Ecce Homo" from the "Stabat" in the Trinité at Paris over Rossini's body.

The annual memorial service for King Humbert at the Pantheon was remarkable for the performance of a new requiem mass written for the occasion by Maestro Galinani.

J. A. SINCLAIR POOLEY.

SEVEN PERIODS OF SONG IN ST. LOUIS PROGRAM

Morning Choral Society Adopts Unique Form of Entertainment—Kneisel Quartet in Concert

ST. LOUIS, April 5.—An evening of genuine artistic enjoyment was provided when, on Monday evening last, the Kneisel Quartet made its annual visit to this city, completing Hattie Gooding's excellently arranged series of concerts. All praise should be given to Miss Gooding for inaugurating this series of four concerts. Mr. Kneisel and his ensemble presented the Quartet in D Major by Haydn, the Quartet in C Minor of Brahms, two movements from the D Major Quartet by César Franck and the Menuetto and Fuga from Beethoven's Quartet in C Major. Recall after recall brought the artists out, the audience manifesting its greatest satisfaction over the Brahms and Franck numbers. Their modernism more particularly appealed than the other two numbers. Miss Gooding announces that her next season will contain at least four concerts of the nature of this year's offerings and several novelties are promised.

Last week the Morning Choral Society, under the direction of Charles Galloway, presented one of the most interesting concerts ever given in its history. The chorus departed from its usual custom of presenting a program of miscellaneous choral numbers and gave a program entitled "The History of Song in Seven Periods." A Prologue written by Mrs. Willis Young and spoken by Mrs. W. B. Weston in Grecian costume set forth the story of vocal art and indicated the character of development of the song throughout various nations.

The first period was represented by "Invocation to the Muse of Song and Bacchanalian revels of Grecian melodies to the accompaniment of one of the oldest known musical compositions, which dated about 100 B. C. The story then carries one to about 590 A. D., the period of the Gregorian chant, and the third period was represented by a series of song and choral numbers descriptive of the era of the Good Queen Bess, 1533-1603, represented by the songs, "The Merry Month of May," Nicholas Breton's pastorella (1591), given by Mesdames Goodwin, Haverstick and Vickroy; the ballad, "A Lofty Mind I Bear-a" (Martin Parker, 1600), sung by Mrs. A. L. Dickie; a lullaby, "Golden Summer Kiss Your Eyes" (1603), was sung by Mrs. J. J. Kessler, and an excerpt from the ballade "Pills to Purge Melancholy," entitled "The Dumb Wife Cured," by its excellent comedy and Mrs. E. George Payne's humorously pathetic rendition, was one of the bright bits of the occasion.

For the fourth period the scene was changed to the time of Marie Antoinette, about 1755-1793, in which several dances and songs were delicately executed by Mrs.

Willard Bartlett and Mrs. Irene C. Bobyne.

Period No. 5 was exemplified by Indian music, of which C. Wakefield Cadman's tribal melodies of the Omahas and the "Land of the Sky Blue Water" were given as choral numbers. The next series of songs descriptive of the time immediately previous to the Civil War was presented in the form of a Tea Party, at which the guests sang the old songs, such as "Ben Bolt," "Hear Me, Norma," and "Listen to the Mocking Bird." It was a delightful bit of realism and the costuming and entire staging was perfect to the last detail. The closing "Modern Period," which was not explained in the program, was introduced when the curtain arose displaying the stage with its old time setting and the entire club grouped in its customary manner. The choristers presented Heinrich von Wedel's cantata, "Oh, Muse of Song," which brought the entertainment to a close.

Much credit must be given to Mrs. Joseph W. Folk, president of the club, and to Mrs. John E. Thompson, both of whom have been active workers for a number of years. The final concert of the club will be given next month. H. W. C.

Francesco Spretino, who spent a season at the Metropolitan, is conducting a season of Italian opera in St. Petersburg at present.

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DR. LULEK'S FIRST HEARING

Baritone's Interpretative Gifts Excel His Vocal Equipment

Having lost a first appearance in a Metropolitan Opera concert, due to the Ohio floods, Dr. Fery Lulek, an Austrian baritone, received his first public hearing in New York at Aeolian Hall on April 2, after having spent most of the present season in teaching at Cincinnati. Although Dr. Lulek's vocal equipment proved to be not of the highest order, his interpretative gifts were so marked and of such variety as to deserve a much larger audience than the small gathering which greeted him.

On the program of this singer were a number of the favorite *lieder* classics, whose composers were listed as "F. Schubert," "R. Schumann," "J. Brahms," etc., the baritone's accompanist being the only composer honored by being mentioned in full as "Chas. Gilbert Spross." Besides the two striking songs of Mr. Spross, "Yesterday and Today" and "My Star," in which the baritone did not do his best work, other timely features were the setting of "Der Steinklopfer," by Wilhelm Kienzl, composer of "Kuhreigen," and two interesting songs by Richard Trunk, conductor of the New York Arion Society, of which "Am mein Weib" was repeated and "Pan" won a recall for the singer. At the close of the program Dr. Lulek added Bartlett's "Dream." K. S. C.

Mr. Kriens Organizes a Chorus

Christiaan Kriens, the New York violinist and composer, who has enlarged the scope of his work by his appointment as musical director at the Park Avenue Methodist Episcopal Church, has organized a choral society which will be known as the "Kriens Choral Club." The success of the "Kriens Symphony Club" in its short existence has led Mr. Kriens to believe that there is a field for a chorus which shall interest itself in both classic and modern works and he is planning to give concerts at regular intervals in which both bodies shall participate. He announces that rehearsals are held every Monday evening at 8 o'clock in the church, No. 1027 Park avenue.

Boston Orchestra's Most Prosperous Season

Boston, April 7.—The Boston Symphony Orchestra ends its thirty-second season in Boston on Saturday evening, May 3, and will begin the thirty-third season in Boston on Friday afternoon, October 10. In the season just drawing to a close it has given one hundred and nine concerts with two additional concerts in aid of its pension fund. The season has been altogether the most prosperous the organization has ever had. In the season of 1913-14 the orchestra will give one hundred and ten concerts.

LHÉVINNE IN HIS BEST FORM IN LOS ANGELES

His Art Stamped as the Acme of Piano Performance—Choral Program by Orpheus Club

LOS ANGELES, April 2.—At his first visit to Los Angeles about three years ago Josef Lhévinne established himself as a prime favorite with Los Angeles music lovers. Tuesday night at the Auditorium that standing was emphasized.

Mr. Lhévinne's program began a half hour too late and was unusually lengthy, but it was a feast for pianists. Appreciation became somewhat dulled when the clock hands got to 10:30, but at that time he was playing the most brilliant part of his program. The artist again showed himself absolutely devoid of any unpleasant mannerisms or picturesque poses. His playing is without effort. No hirsute shakings or unnecessary acrobatics mar his performance. Whatever school of composition he may be playing receives appropriate treatment, whether it be a simple melody of Mozart or the immensely brilliant Paganini-Brahms variations. In fact, Lhévinne's art reaches the acme of piano performance. It would be hard to conceive greater virtuosity combined with broad scholarly attainments.

A pleasing program was given by the Orpheus Club at the Auditorium, Monday night. The most interesting of the numbers sung by the club, under J. P. Dupuy, were van der Stucken's "Song of May" and de Rille's "Oath to the Forest." The climaxes of these songs were particularly good. The rest of the chorus numbers were rather light in caliber. In Mrs. B. Buckner Ringo, the club had a soloist who was new to this stage. She displayed a voice of good quality and schooling. Mr. D'Ooge and Mr. Russell were the club soloists, the former especially good in his German and in his tone quality a mellow baritone. Will Garroway was the efficient accompanist. W. F. G.

New Syracuse Concert Hall Opened

SYRACUSE, N. Y., April 4.—Last week a new hall called Harmony Hall was dedicated here with a recital given by Laura Van Kuran, soprano, and Cliff Garrison, pianist. There was a large and cordial audience. On Saturday afternoon Professor Joseph Maerz, pianist, and Glenn Priest Maerz, violinist, gave a recital in the same place that was most enjoyable.

Leopold Godowsky played wonderfully Sunday evening in a recital at the Empire Theater, unfortunately before a small audience. He aroused great enthusiasm, especially in the Liszt B Minor Sonata and in some of his own compositions. L. V. K.

HEARING FOR PRIZE PUPILS

Winners of \$3,000 Education Appear in Klibansky Studio Recital

Maintaining a standard of vocal excellence and careful training far above the average of studio recitals, six pupils of Sergei Klibansky presented an informal program at the Klibansky New York studio on April 1.

Not the least interesting feature to musicians present was the hearing of two young women who had been adjudged worthy of receiving the \$3,000 musical edu-



Eulalia Bright Cannon

Jean Vincent Cooper

cation offered by a prominent New York woman, through Mr. Klibansky. These were Eulalia Bright Cannon, a soprano, of Atlanta, Ga., and Jean Vincent Cooper, of Jackson, Miss., who is a contralto. Not only were the young women put through their vocal paces, but they were compelled to go through the first ordeal of fame, being interviewed by a reporter from a New York daily and posing for their flashlight photographs.

Both of these young singers revealed much tonal beauty, a generous store of temperament and that equally necessary possession, intelligence. Miss Cannon sang with good taste "O Don Fatale," from "Don Carlos," and a set of songs by H. C. Gilmour, Mrs. Gilmour being one of the auditors. Landon Ronald's "A Little Winding Road" and the Tchaikowsky "Nur wer die Sehnsucht Kennt" were presented artistically by Miss Cooper.

Similarly praiseworthy in talents and training were Annabel Marefield, who displayed a mezzo-soprano of splendid quality and range in an aria from "Il Trovatore" and Mary Turner Salter's "The Pine Tree," B. Wolff, who sang "Ridi Paggiaccio" and "E Lucevan le Stelle," from "Tosca," with a ringing tenor which possessed almost a Carusonian timbre; Louise Wagner, whose delivery of a "Lohengrin" scene was unusually mature for a young singer, and Amelia Miller, who proved to be in command of a rich tone quality and considerable intelligence, in "An die Nacht," by von Fielitz, and the Mrs. Beach setting of "The Years at the Spring." Mr. Klibansky accompanist, Ethlyn Bowman, supported the singers most resourcefully. K. S. C.

William Simmons in Oratorio and Recital

William Simmons, the New York baritone, who is making rapid strides in the concert and oratorio field, was the baritone soloist in Dubois's "Seven Last Words" given at Jamaica, L. I., on April 6. This was Mr. Simmons's third appearance this season in this town, under the direction of Lawrence G. Nilson. Mr. Simmons was also heard in a song recital on the evening of April 8 at the home of Mrs. Robert Post, Englewood, N. J. William Janashek played the accompaniments artistically.

NEWARK CHORUS UNDER DR. MEES WINS FAVOR

Orpheus Club, With Lucy Marsh as Soloist, Gives a Spirited Program in Fine Style

NEWARK, N. J., April 5.—The Orpheus Club gave its second private concert of the season at Wallace Hall on Thursday evening. This is the twenty-fourth season of this excellent organization, which for several years past has been under the direction of Dr. Arthur Mees. The club was assisted by Lucy Marsh, soprano, and Irwin F. Randolph, accompanist, and Louis Minier, organist. The program showed a great variety of selections ranging from De La Hale and Orlando Lassus to such modern composers as Dudley Buck, Will Marion Cook and Max Spicker. The numbers sung by the club were:

Grétry's "Midnight Patrol," Spicker's "The Dewdrops Fall," Will Marion Cook's ragtime "Rain Song" and "Swing Along," Buck's "Nun of Nidaros," De la Hale's "Minstrel Song," Lassus's "Villanelle," Wenham Smith's "When My Thirsty Soul I Steep," Hubert P. Main's "Recessional," Werrenrath's "Cavalier Song," and Friml's "Beautiful Ship from Toyland."

The work of the club was generally very well done and showed a considerable improvement over the first concert. Several incidental solos were sung very acceptably by members of the club, Raymond W. Smith taking the tenor solo part in Spicker's "Dewdrops," assisted by a quartet composed of Messrs. Holden, Harleman, Van Nalts and Johnson. Charles W. Morse sang the solo in the "Nun of Nidaros," George H. Simonds that in the "Toyland" selection, and a quartet consisting of Messrs. Kuhn, Palumbo, Ross and Johnson sang the solo passages in Cook's "Rain Song." These negro compositions aroused the enthusiasm of the audience by their characteristic exaggeration of syncopation and by their wonderful swing. As the program aptly stated they are "ragtime with a difference." The club easily overcame the difficulties of the tempo and gave a spirited rendition.

Miss Marsh's contributions to the program were a "Villanelle" by Dell' Acqua, "The Nightingale Has a Lyre of Gold," Leon's "Birth of Morn" and Woodman's "Birthday," and a group of three songs by Bond, "Just a Wearyin' fer You," "De Las' Long Res" and the "Lullaby." Miss Marsh was in excellent voice and sang all her numbers with great beauty of tone and expression. She was most enthusiastically recalled and added additional numbers after each group. The accompaniments were well played by Mr. Randolph and Mr. Minier. Dr. Mees is succeeding in his attempt to lift the Orpheus into the front rank of male choral clubs in this vicinity. His work as conductor merits a special word of praise and the audience, by its cordial attitude, made this plain. S. W.

Musicians' Fund Benefit

"The Bohemians" will hold its second concert for the benefit of the "Musicians' Fund," which it established last Spring, at Aeolian Hall on Monday evening, April 28. The program is to be given by the Musical Art Society, Frank Damrosch conductor; Frieda Hempel, the coloratura soprano, of the Metropolitan Opera Company; Ernesto Consolo, the distinguished pianist; Mischa Elman, the Russian violinist, and Willem Willeke.

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Some Excerpts from the European Press:

"The concert given by the young violinist, Frank Gittelsohn, in Blüthner-Saal, with the orchestra of the same name, under the able leadership of Ossip Gabrilowitsch, aroused unusual interest. This was Mr. Gittelsohn's first appearance on the concert-platform of Berlin. His tone possesses individuality, sweetness, marked expressiveness, flexibility and suppleness. His teacher is already well matured, and the manner in which he rendered the Romances in G Major and F Major argues a temperament at once unfettered, enterprising and strictly musical. The applause was exceptionally loud and hearty."—*Vossische Zeitung, Berlin, Jan. 18, 1913.*

"The youthful violinist, Frank Gittelsohn, is to be envied. With the greatest ease imaginable he overcame all the difficulties of the Lalo F Minor Concerto as though, in fact, they presented a mere trifle, and never once did his safe and reliable talent fail him. His interpretation was likewise thoroughly musical and characterized by great warmth of temperament. And to mention what must be regarded as his principal asset—for a long time it has not been my lot to hear a sweeter, softer and purer violin tone."—*Signale, Berlin, Jan. 22, 1913.*

"The violinist, Frank Gittelsohn, gave a very promising display in Blüthner-Saal. . . . Frank Gittelsohn is a thorough and genuine violinist—one of the class singled out from the beginning to develop into virtuosos. This fact is evident from the wonderfully delicate dash of bowing, the flexibility of his playing and the elegance, smoothness and warmth of his tone. With all his technical skill the young artist evinces a plentiful temperament; it imbues his tone with an over-budding temperament and gives his interpretation such a pronounced characterisation that his musical intentions are readily followed. Frank Gittelsohn, yesterday an unknown name, will tomorrow be feted as a star."—*Allgemeine Musik Zeitung, Berlin, Jan. 23, 1913.*

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EXTREMISTS IN PAINT AND TONE

The Post-Impressionists in the One Art and the Ultra-Moderns in Other—The "Reductio ad Absurdum" of Musical Futurism—Ideals of Painters Changed from Objective to Subjective—Music Always Subjective

By ARTHUR FARWELL

IRREGULAR and suspicious doings can go on in the world for some time without attracting attention, so long as they are not allowed to culminate in some shocking public outrage. Society has little concern with a man's degeneration so long as he does not parade it. Strange things have been going on in the world of painting since we recovered from the shock which the impressionists gave us, but no public outrage had been perpetrated, in America, to give us pointed interest in these dark doings, until the works of the post-impressionists, futurists, and cubists were exhibited, as happened last month in New York. This exhibition, which must in the end have a beneficial effect upon our art life, was to these shady doings what the murder of Rosenthal was to the police situation in New York. In one, as in the other, the public sent up a scream. The cat was out of the bag. The exhibition was medicinal, and reminded one of the ingenious pill invented by the famous Brown-Sequard, which contained in small quantities all the different poisons, in antidotal character and quantity. When the pill was swallowed the various poisons stimulated activity in every nerve and cell of the system, but neutralized each other before any harm was done to the patient.

In music we have already been through the shock of being confronted with the ultra-modern. The time-honored order of things, which is that music is the last art to develop in any country, appears to have been inverted in America. At least we experience the shock of ultra-modernism in painting after that in music, even though painting was the earlier art to establish itself with us. This problem may be solved by regarding the most recent phenomena of painting, not as development at all, but as a sensational degeneracy, and seeing in ultra-modern music a belated impulse of the wave which earlier produced the impressionists and symbolists in painting. Comparatively flattering to music as such a view would be, it leaves us, nevertheless, imagining with horror what will happen to music when it shall be struck by the wave which is now responsible for the futurists in painting.

We are not to forget the waggish Parisian who won futuristic honors with a painting which he afterward showed to have been painted by tying a brush to a donkey's tail (the painter was not intentionally referred to as "waggish") and backing the animal up to the canvas. When we get to an art of music produced by the composer shutting his eyes and letting his hands (or his fists or his feet) fall upon the keyboard in any way they may chance to—because, in sooth, it is true to his *feeling* at the moment to let them drop in that particular way—we shall have arrived at futurism in music. At least we should if there were a sufficiently close analogy between music and painting in their separate recent developments, which there is not.

Sympathy for the Futurist

Here I am anathematizing futurism like

a regular hopeless, boresome, highly successful, well-to-do New York academic painter. As a radical and progressive, a querent of the future, I have more of interest and sympathy for the futurist than most have. I understand him. He says to me, "This is not intended to be the way the object looks; it is *the way I feel about it*." And I reply comfortingly, "Yes, yes, I know; but *don't*. Don't feel so badly about it." After all, I reflect, are you doing anything so new? Did not Leonardo show us a little of how he "felt" about his "Mona Lisa," or Raphael how he "felt" about his "Sistine Madonna"? Cannot one (*must* not one, to remain somewhere within hailing distance of the Divine order) show how he "feels" about a certain person without distorting that person's figure beyond any possibility of Nature at her most whimsical and erratic?

We in the musical world may be interested to see how far analogous, if at all, are the developments of ultra-modernism in music and futurism and cubism in painting. To do this we shall have to see what each art is and has, and what each is trying to do. Painting is an *eye* art, and music an *ear* art. The eye perceives form and color, and painting came to birth through primitive man's attempt to reproduce that form and color. Painting was at first a representative, an *objective* art. The world's latter years have produced the idealist in art—in painting, the man who paints, not what is, but what might be, if nature would operate ideally instead of merely naturally. In short, the *subjective* entered into the art of painting. This subjective, the dream within the soul, became more and more fascinating to painters, in the limitless possibility of its application to the representation of things in the objective world. But still painting remained primarily an objective art, and only incidentally and secondarily a subjective. The possibilities within the law of visible nature ruled the art and determined its limitations. A painter no longer reproduced an actual landscape or figure, but such a one as he chose to dream or feel might exist.

Greatest Artistic Joke

Once such a movement as this was on foot, it was bound to press on to the limit of its possibilities. If it had maintained such a legitimate intent, it would, indeed, have deprived the world of the greatest artistic joke in many years—the now famous "Nude Descending a Staircase"—but it would also have prevented the art of painting from taking a step from which it will be necessary to recede. With the futurists and cubists the objective has become nothing; they have renounced all allegiance to it. They have withdrawn the whole art of painting from an objective, and placed it bodily upon a subjective basis. The *subject* of the painting is no longer an object, real or imagined, but a *feeling*; namely, the painter's feeling about an object. A blind man now becomes as good a painter as he could a musician, for he could acquire a "feeling" about an object by touching it, and it would make no difference whether the marks which he put on canvas bore any

resemblance to the object or not. Futurism, whatever the futurists may say about it means that the art of painting has passed from an objective to a subjective art. So long as the painter did not let his dream or his feeling about an object prevent him from presenting that object in some guise of natural possibility, however fanciful, he was an impressionist or a symbolist; but when he cut wholly loose from the feeling of any such need, he became a futurist.

If ultra-modernism in music presented any real analogy with futurism in painting, it would be necessary to trace a parallel course in the history of the two arts. Such a thing, however, is impossible, for music is a subjective art in the first place. There may be those who suppose that it began by an imitation of objective sounds, as bird notes, and gradually became an expression of man's inner life. If such were the case we should certainly find primitive music to consist almost wholly of such imitative efforts, with a tendency to depart from them in favor of the subjective expression of which the music of civilized man consists. As a matter of fact we find the music of the most primitive discoverable man to be as subjective as our own, with excursions into objective imitation no more frequent than ours, and no more successful.

Strauss's Excursions

When Richard Strauss set out to extend the boundaries of music, he tried, among other things, the device of pushing it into realism, giving us windmills, sheep and other objective subjects as ingeniously as modern musical means could well present them. In short, he invaded the painter's supposed realm (supposed, until the arrival of the futurists), just as painters have lately invaded the realm of the musician. His advance on "descriptive" and "program" music, as commonly known, was merely one of more skilful and imaginative technical treatment. If ultra-modernism in music consisted in such an excursion into realism, there would be a certain analogy between the ultra-moderns in music and the futurists, if it were merely that of each renouncing his own province and invading that of the other. Each would be playing the same game—"puss in the cor-

ner." The analogy, however, can be pushed no distance at all, for such realism in music was dropped about as soon as it was taken up, and has nothing to do with ultra-modernism in the musician's art.

The most recent development in music have made no change whatever with regard to the relative objectivity or subjectivity of the art, such as has taken place with regard to painting. Those developments have confined themselves to a rearrangement of factors within the subjective. The art of music has not sought a new basis, but merely new modes of expression upon the old basis; that is, psychologically and not harmonically speaking. Regions of the subjective new to music certainly have been explored and expressed by even subtler combinations of tone, but music itself remains subjective as it was before Debussy opened up a few new psychic byways. To become formal is about as near as music ever gets to becoming objective, but even then its form arises from its own inner need and not by any external imitation. Extremists in tone are doing nothing more than to ultra-refine the subjective, a process which is being carried so far to-day that the near future is likely to provide a strong reaction or at least a reaction which will bring the present ultra-refinement into a truer relation with music as a whole.

Prominent Artists in Delaware Concert

Florence McMillan, pianist, was soloist and accompanist at a concert in Wilmington, Delaware, by a quartet consisting of Frederic Martin, bass, Dr. Carl Dufft, baritone, Dr. Ion Jackson, tenor, and George Carre, tenor. The concert, which was given in aid of a local charity, was largely attended and the work of the singers was received with great enthusiasm and many encores were demanded. Miss McMillan played compositions by Moszkowski and Goddard and was recalled for additional numbers.

Zimbalist Farewell on April 27

Loudon Charlton announces Efrem Zimbalist's farewell recital in Carnegie Hall, Sunday evening, April 27. The Russian violinist will sail for Europe on April 29.

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BUSONI TO RETIRE FROM CONCERT WORK

**Milan Reports That Pianist Is to
Devote Himself Exclusively
to Composition**

Bureau of Musical America,
Via San Maria Fulcorina,
Milan, March 19, 1913.

FERRUCCIO BUSONI is soon to retire from the concert world to devote himself exclusively to composition. The great Italian master has arranged a remarkable series of performances to mark his farewell. These will be eight in number, beginning April 7, and will be devoted to all the great composers, from Bach to the present day. The succeeding concerts will take place on April 11, 14, 18, 21, and May 5, 9 and 12. Subscriptions to the concerts have already reached the number of 500, and the subscribers include many important personages of Berlin, where Busoni has the highest reputation, as well as in Milan. After this concert series, the pianist-composer will re-establish himself in Italy and devote all his energy to composing.

There is little activity in Milan opera houses at present. At La Scala everything waits upon the first production of Montemezzi's "Three Kings." At Turin there has taken place the first performance of "The Saint," an opera by Ubaldo Pacchierotti, written to a strange libretto by the poet, Carlo Zangarini. Maestro Pacchierotti has all along given proof and in this new work again gives proof of his good qualities as a musician. At Genoa "I Promessi Sposi," by Petrella, has been revived. Were it not perhaps for the centenary of the birth of the author, it would have remained among the archives. However, in certain passages, it still has interesting matter. The performance was good on the part of both artists and orchestra.

The Friends of Music attended in large numbers the fourteenth concert of the season at the Conservatoire by the Italian Trio. The concert was excellent, both as to the arrangement of the program and its execution, in particular in the Trio in G Minor by Mendelssohn. The violinist, Ranzato, the violoncellist, Berti, and the pianist, Moroni, were the subjects of much admiration.

The hall of the Conservatoire was also well filled for the concert of Valentina Crespi and Anna Maria Buroni. Signorina Crespi has intensified the excellent impression which she created last year. To her profound technical knowledge as a violinist she adds marked powers of interpretation. She found in Signorina Buroni a splendid partner at the piano.

Signorina Alba Rosa, of Bergamo, who is a professor of the violin at the Conservatoire of Buenos Ayres, has given several concerts of a private and public nature in this city in the last few days. Signorina Rosa possesses an excellent technique, ample power and the gift of adapting herself perfectly to the mood indicated by the composer. Among the audience was von Vecsey, who congratulated the performer.

At the Rossini Theater of Livorno there will soon be staged a new opera of which much is expected. The title is "The Wife of Wine." John Targioni-Tozzetti wrote the libretto and Adriano Biagi the music.

The judges of the Sonzogno operatic competition have awarded the first prize to "Iana," by Maestro Pedrollo. Out of twenty-five operas submitted the commission found that this was the only one worthy to face public judgment. Another competition is announced for a comic opera in one act.

A. PONCHIELLI.

NEW MARC LAGEN ARTIST

**Mildred Faas, of Philadelphia, to Sing
Under His Management**

Mildred Faas, the talented Philadelphia soprano, has just completed arrangements whereby she will be under the manage-



Mildred Faas, Soprano, of Philadelphia

ment of Marc Lagen, the New York manager, for the rest of this season and all of next.

Miss Faas's engagements this season have included appearances with the Browning Society, Century Club and the Philadelphia Music Club, all of Philadelphia, and numerous private engagements in and around that city. In January she appeared in oratorio with Edwin Evans, Nicholas Douthy and Maude Sproule before the Norristown Choral Society. She was also one of the soloists at the festival at the First Presbyterian Church of Williamsport, Pa. On April 3 she was heard in a song recital at Lebanon, Pa., and was received with much success. She will appear in a joint recital with Herbert Witherspoon, the distinguished basso of the Metropolitan Opera Company at Philadelphia on April 18.

St. Louis "Pop" Concerts End

St. Louis, March 29.—The "Pop" concert season had a memorable close last Sunday afternoon, when a most appropriate program was presented by the or-

FINDING THE RIGHT TEACHER NO EASY MATTER

PARIS, March 17.—A pupil of George E. Shea, Mlle. Kamienska, has just sung with great success at a concert at the Salle Gaveau, Paris, and Mr. Shea tell an interesting story illustrative of how imperative it is to begin with the right teacher.

This pupil has a soprano voice exactly suited to such parts as Elsa in "Lohengrin." The first teacher to whom she carried her pretty voice and her young hopes is a well-known instructor in a provincial city of France. He solemnly pronounced her a contralto and made her begin all of her exercises on low G, although she could sing a C, four notes higher, only with extreme difficulty.

Of course, under this treatment her voice retrograded. But she came to Paris and began with another teacher by whom her voice was declared to be a coloratura

soprano. Some months of this regimen only increased the poor pupil's vocal disorder.

The next counselor swore that the victim was a dramatic soprano and put her at once to singing the most exacting of such rôles, although the pupil had so far had no proper exercises to fit her for these parts.

When at last she came to Mr. Shea, her voice trembled greatly, was contracted to half of its real caliber and possessed hardly any beauty of tone. She sang with effort and very flat. This was two months ago, yet her vocal recovery under Mr. Shea's guidance has been so rapid that he consented to her singing *Aida's* "Nile" aria at the above concert, where she won the success of the evening and was asked by a rising French composer, Darcieux, to create an important rôle in an opera which he is writing.

D. L. B.

chestra, assisted by some of the best local talent. A very large audience heard a quartet composed of Mrs. Irene Dobur J. Glenn Lee, tenor, and John W. Bohn, soprano; Mrs. Gertrude Juarles, contralto; baritone, present Sir Edward Elgar's oratorio, "The Light of Life," under the direction of James Quarles. The orchestral numbers included Edward German's "Coronation March," the familiar "1812" Overture by Tchaikowsky and Handel's "Largo," which was played with violin obbligato by Mr. Olk.

David Montagnon, who has had an office here for several years doing booking and concert management, will leave the city the first of next week for the East. Mr. Montagnon has been in poor health for some time and plans an extended vacation until he recuperates. His office will be discontinued.

H. W. C.

FOR CITY CLUB'S OPERA

**Four Founders Subscribing \$10,000 a
Year Selected**

The City Club's committee on popular opera, which plans to give grand opera at prices from \$2 down at the Century Theater, New York, immediately before and after the regular opera season at the Metropolitan Opera House, met on April 2 at the City Club and Edward Kellogg Baird, chairman of the committee, announced that Thomas W. Lamont had been added to the committee. It was also announced that four persons had been selected to be founders of opera for the people and to subscribe \$10,000 a year for three years. Ten persons were selected to subscribe \$5,000 a year and twenty to subscribe \$1,000 a year. The names of the subscribers were not made public.

The City Club will give its second opera luncheon on Saturday, April 12, when the guests of honor will include Otto H. Kahn, R. L. Cottenet, Henry R. Winthrop and Edmund L. Baylies, directors of the Metropolitan Opera Company; Giulio Gatti-Casazza, its general manager; Herbert Witherspoon, Pasquale Amato and Riccardo Martin, members of the company; Alfred Hertz, the conductor, and Gardner Lamson and Victor Herbert. An important announcement of the club's opera plans will be given out after the luncheon.

Erie Concert Reveals Gifts of Three New Musical Acquisitions

ERIE, PA., March 29.—In a concert given at the residence of Mr. and Mrs. Albert Jarecki a delightful program was presented by several local favorites, including Mrs. Charles McKean, Mrs. Edwin Brevillier, Mrs. C. C. Colby, Mrs. Ely Griswold and Clyde Miller. A performance which added much to the variety of the program was that of three new acquisitions among Erie musicians, Mrs. Ernest Behrend, harpist; Mrs. Frederick Metcalf, soprano, and Larson, cellist. The violin art of Ruth Bowers was also much appreciated by the cultured audience.

E. M.

Well-Known Artists in New Jersey Concert

Alexander Saslavsky, assisted by Isabel Hauser, pianist, Margaret Hellar, soprano and Katharine Lively, accompanist, gave a concert in Hackensack, N. J., recently.



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Mr. Saslavsky played César Franck's Sonata in A Major, the Dvorak Sonatina, Op. 100, Wagner's Prize Song and Caprice-Viennese, by Kreisler, accompanied by Isabel Hauser. Margaret Hellar sang with fine effect an aria from Puccini's "Madama Butterfly," "Ah, Love But a Day" (Mrs. H. H. Beach), "The Birth of Morn" (Leoni) and "Will o' the Wisp" (Spross). Miss Hauser's excellence as a soloist was given expression in a Liszt composition, "Un Sospiro," and an encore, in both of which she won unstinted praise.

ORGANISTS "GET TOGETHER"

**Musical Program and Speech-Making at
Dinner of Association**

One hundred organists and their musical friends gathered at the first "get-together" dinner of the National Association of Organists in the Hotel Gerard, New York, on March 31. Dr. J. Christopher Marks, the president, who acted as toastmaster, expressed gratitude to Tali Esen Morgan for his successful management of these affairs. Addresses were also made by Rafael Navarro, Mr. Williamson of the New York Evening Post; Arthur Scott Brook, organist for Senator Clarke; Homer N. Bartlett, Chester H. Beebe, Dr. James Pearce, Frederick Schlieder, Walter N. Waters, Charles Yerbury and Mr. Morgan. Several musical selections were given in an admirable manner by Forrest Lamont, Willis Marlowe-Jones, Malcolm Barnes and Frederick Thomas.

A letter was read from T. Tertius Noble, formerly of York Minster, England, and recently appointed choirmaster of St. Thomas's Church, accepting with pleasure the invitation of the association to attend a dinner in his honor at the Hotel McAlpin on April 30. A committee of 100 prominent organists were named as an honorary board of vice-presidents. The dinner will be limited to three hundred. It was also decided to hold the next "get-together" dinner at the Hotel Gerard on May 26.

Impostor Annoys Jacques Urlus

Jacques Urlus, the new Wagnerian tenor of the Metropolitan Opera House, has been much annoyed recently by a man who has been using his name at schools for girls throughout the city, where he called, he said, to arrange for the education of a sister, fifteen years old. The man's object in this imposition was not disclosed. He did not return to any of the schools after his first call, nor did he attempt to obtain money. The man was described as about thirty years old and very dark, speaking English with a slight accent. Mr. Urlus is a decided blond, speaks no English and his only sister has grown to womanhood.

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By ARTHUR NEVIN

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Words after the French of Victor Hugo

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ACCORDING to an Arabic legend, the Djinn's are supposed to be aerial animals with transparent bodies of monstrous shapes. And it is on this story that Victor Hugo constructed his weird and fantastic poem, describing with dramatic power the approach of the Djinn's, the terror they inspire, and the distant whirr of wings that marks their passage. The composer, inspired by his theme, has produced a highly imaginative and dramatic musical rendering of the poet's verse; so fine, in fact, as to be deemed worthy of a first prize in the 1912 competition of the Mendelssohn Club, Cleveland, Ohio. Choral societies will find in it material for a stirring programme number.

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FROM MUSICAL AMERICA READERS

The Musical Paper as a Business Proposition

To the Editor of MUSICAL AMERICA:

Your editorial on advertising in musical journals in the March 29 number of your paper struck me as being particularly to the point.

The artist who expects a paper to give him or her especial consideration either in the news or the editorial columns, when an advertising contract is signed, is killing the goose that lays the golden egg.

There should be no connection, open or implied, between the advertising and the rest of the paper. Just to the extent to which there is anything of this sort, the paper loses in value, prestige and interest with its readers, loses circulation and makes it less and less valuable to the very advertisers that want this sort of thing.

The artists who advertise in your paper, in other words, are absolutely dependent for results from their advertising on not hampering your news and editorial policy; and, when they demand reading notices and that sort of thing, in return for contracts to advertise, they cut off their own noses to spite their faces.

Having been many years in charge of the advertising department of a commercial house and having been many years interested vitally in musical affairs, I think I am in a position to speak with some certainty about this. A wise business house will not to-day advertise in a journal whose reading or editorial columns can be bought, either directly or by implication and practice (based on precedent). It is true that an artist has services to sell, instead of tangible things. But the principle is the same.

I could go on at great length on this subject. It is such a vital one for the advancement of art in America. The artists must realize that, if they will stop spoiling the news columns—or trying to—the advertising columns will gain all that is lost that way and much more. Then, if they will use some brains in what they say in the advertising space—say something, instead of just calling out an uninteresting

name in large type, time after time, coupled with a stereotyped announcement of some sort, that nobody ever reads . . . well, here's to the betterment of conditions for the good of all concerned.

Sincerely,

FRED. WILL, JR.

39 Conant Hall,
Cambridge, Mass., March 30, 1913.

Kofler's "Art of Breathing"

To the Editor of MUSICAL AMERICA:

Please, sir, I am anxious to get Mr. Kofler's book called "The Art of Breathing," but I do not know his address, and therefore am unable to get it. I happened to get an old issue of your paper, in which

you spoke in high terms of Mr. Kofler's pamphlet on breathing for health. I am dyspeptic and nervous. I mention that because your paper said such trouble can be cured by Mr. Kofler's "Art of Breathing." I believe I can get health from such a matter, for I am always troubled with want of wind. Besides, I am very fond of singing.

Please let the authors of such books know about what I have written to you, and that I wish to know how I can get them.

I am,

JONATHAN M. NYONGO.

Groutville, Natal, South Africa,
February 26, 1913.

[The Art of Breathing, by Leo Kofler, a musician of distinction, is published in New York by Edgar S. Werner & Co.—Ed. MUSICAL AMERICA.]

VICTORS IN PITTSBURGH
SONG CONTEST PICKED

Two Prizes Awarded in Carnegie Institute Competition—Local Chorus Heard in "Lucia"

PITTSBURGH, April 7.—The judges appointed to select the prize songs for the Carnegie Institute of Technology, City Organist Charles Heinroth, Arthur G. Burgoyne, William J. McDowell and Charles R. Hewlett made their awards last week at the home of Mr. Heinroth. The words of the first prize winner, called "Eternity," were written by James R. Sprague, of Pittsburgh, and the music by Walter R. Torege, also of this city. Mr. Sprague also wrote the words for the second prize-winning song, but the music was composed by Zoel L. Parentau. The first prize carried \$50, the second \$15. Each song contains two verses and chorus. The contest was open to the world, but the words and music were submitted mostly by Pittsburgh college men. The compositions will be heard at the Founder's Day exercises to be held April 24, a yearly event to commemorate Andrew Carnegie's great gifts to Pittsburgh. Another of the attractions at this function will be the Mendelssohn Choir, of which Ernest Lunt is the conductor.

A splendid concert was given last Thursday night at Carnegie Music Hall

by the Ringwalt Choral Union, H. L. Ringwalt conductor, assisted by the Gernert Orchestra and Pittsburgh soloists. Most of the program was given over to the presentation of Donizetti's opera, "Lucia de Lammermoor," in concert form. The chorus sang it in a manner to evoke commendation. The sextet was given a splendid rendition. The soloists included Mrs. May Marshall Cobb, soprano, and E. J. Napier, bass, Mrs. Cobb singing the part of Lucia. She is the soprano soloist of the Sixth Presbyterian Church of Pittsburgh. Her voice has flexibility and rich tone quality. Walter C. Earnest, who sang Edgardo, also has a good voice, and William Kottman's tenor likewise pleased. The other shorter parts were taken by Mrs. Mabel Shoup King, Harry Waterhouse and Charles F. Miller.

City Organist Heinroth was in Chicago a week ago last Tuesday and started for Pittsburgh that night. He was marooned in the flood sections of Indiana and after making a detour over a dozen different railroads finally reached Pittsburgh last Friday. He was without food most of the three days.

E. C. S.

Concert Activities of Carl H. Tollefsen

Carl H. Tollefsen, violinist, and Jacques Renard, cellist, assisted the choir of Holy Trinity Church, 122nd street and Lenox avenue, New York, in their special Easter music. Among the novelties rendered were an Ave Maria for violin, organ and 'cello

by Grieg and two violin solos, "Am Altar," by Eugenio Pirani and a new "Cantabile" by Clifford Demarest. Mr. Tollefsen appeared as soloist at a concert given at Baldwin, L. I., on Wednesday evening, March 26, and met with much success. Mme. Tollefsen accompanied him. The following evening Mr. and Mrs. Tollefsen, assisted by Rose M. Schnabel, gave a recital under the auspices of the Margaret Bottom Circle of Kings Daughters.

Italian Comic Opera Season for New York

New York is to have a Spring season of Italian comic opera by the Angelini-Gattini company from Buenos Ayres. This company was formed ten years ago in Milan and since then has appeared in London, Paris, Ostend, Cairo, Buenos Ayres, Rio de Janeiro, Havana, Mexico, Costa Rica and Venezuela. It is headed by Annetta Gattini, soprano, and Augusto Angelini, baritone, and includes forty principals, a chorus of sixty, a ballet of thirty and forty orchestra musicians. Among the operas in its repertory are "La Cigale," "Fatinitza," "Boccaccio," "Le Petit Duc," "Les Petites Michus," "Mam'zelle Nitouche," "The Jugglers," "The Geisha," "The Merry Widow," "Fra Diavolo," "The Dollar Princess," "The Count of Luxembourg," "Poupée," "Eva" and "Pure Susanne." The prices will be \$2 to 50 cents, and the engagement will be filled at the Century Theater.

Girl Tenor Comes from Europe for Single Appearance

Ruby Helder, described as a girl tenor, who was originally a singer in a choir of a London church, arrived in New York April 3, solely to sing at a reception given by Mrs. August Belmont on April 8. She returns to London on the first ship available after the reception. It is said she received \$5,000 for her one appearance in New York. Passengers who heard her sing on the voyage over said her voice was as pure a tenor as that of some men singers. She was accompanied by her mother and Sir Joseph Santley, her teacher.

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Mr. Egenieff will give his first song recital at Jordan Hall, Boston, October 19, 1913.

Mr. Egenieff will make his first Orchestral appearance with the New York Philharmonic during November, 1913.

For specimen programs and other particulars write

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VIENNA WELCOMES THE WEINGARTNERS

Famous Conductor and His American Bride Heard in Two Concerts
After Their Return from Boston—New Opera by Schrecker Proves Disappointment

VIENNA, March 20.—The week between the two Sundays that brought the last Philharmonic concerts of the season contained the single annual evening given in Vienna by Lucille Marcel, now the wife of Felix Weingartner. Both artists brought with them additional laurels from their successful appearances in Boston. Of particular interest in the Philharmonic concert of the earlier Sunday was the production of the great Fugue in B Major, which originally formed the last movement of Beethoven's B Major Quartet and has been left rather disregarded since severed therefrom. Weingartner summoned all the strings into its service, brought out with plastic clearness the involved scoring, animated it with dramatic power and achieved a splendid success. The so-called "Jena" symphony, the work of Beethoven's youth, which was discovered at Jena in 1910, is still quite in the style of Haydn and Mozart; indeed, there are some who doubt its authenticity; it had already had a hearing here under Conductor Löwe and pleased moderately. A splendid interpretation of Mendelssohn's "Scotch" Symphony carried the concert to a brilliant close.

The Marcel concert on the following Friday bore all the signs of the season's most prominent musical functions. There was a demonstrative welcome as Weingartner raised his bâton and the spirited strains of Goldmark's "Sakuntala" Overture arose. Then came Mme. Marcel's first number, the "Aida" aria from the first act, delivered with all the old—were it not better said young—splendor of her velvety voice, so even and powerful in all its registers. Two Schubert songs followed, the "Erlking" and "The Young Nun," orches-

trated by Weingartner, then the prayer from "Tosca," delivered with dramatic fervor and finished art. This had to be repeated, as also one of the group of Weingartner's songs, "Vergangenheit," a delicately pensive minor strain of great charm. An interesting feature of the evening consisted in two new songs with orchestra accompaniment by young Erich Korngold, "Schneeglöckchen" and "Ständchen," charmingly rendered by Mme. Marcel. Upon the insistent plaudits that ensued the reluctant lad was led out by the singer to bow his thanks. After the close of the official program several additions were graciously given by Mme. Marcel, with Conductor Weingartner at the piano, a charming sight, a rarely well-matched pair.

A similar pleasing artistic combination was offered on a previous evening at the song recital of Therese Schnabel-Behr, an artist possessed of a soulful alto voice which she uses with complete command of technic and great power of expression. As accompanist at the piano sat her husband, the piano virtuoso, Artur Schnabel. Songs by Beethoven, Brahms, Mozart and some rarely heard compositions of Tschai-kowsky's were brought by the two to delightful hearing.

Piano Recitals

Of pianists Dr. Paul Weingarten, in a recent recital, devoted wholly to Schubert, showed that his Berlin sojourn had taken nothing from his sunny conception of the Vienna composer. In a trio with Marteau and Becker, Ernst von Dohnanyi has also been heard again, and, finally, the Vienna virtuoso, Alfred von Arbter, whose latest piano concerto was produced at last Sunday's Philharmonic concert and gained applause both for composer and pianist. The three movements of the concerto, sentimental, reflective and lyrical in turn, are exceedingly well constructed and melodious. The concert, the last of the cycle of eight, offered, besides, Smetana's symphonic poem, "Moldau," a beautiful composition given with all the splendor of tone at the fine orchestra's command, and as a finish the Brahms Symphony in C Minor.

At the out-of-ordinary Gesellschafts concert last Monday, Holy Week was ushered in by a fine production of the "Passion of Matthew," by Bach. Franz Schalk conducted, holding the masses of singers and instrumentalists effectively in hand.

Of novelties two were offered in a concert under the bâton of Rudolf Nilius, a conductor coming from the ranks of the Philharmonic orchestra; "Hero and Leander," a symphonic poem by Alfred Catalini, an Italian composer now dead some twenty years, a work of no great importance, and Symphony in F Sharp Minor by Max Springer, a work commanding greater attention, a sort of "Faust"-like contemplation of the purpose of life. The first movement, "Fata Morgana," depicts the evanescent happiness of youth; the "Scherzo" the lure of the senses; the "Andante" sighs of love, and the "Finale" points toward heaven. Though it cannot be said that the grandeur of the scheme is quite carried out, the orchestration and decidedly modern mode of expression merit respect.

A third novelty was produced at a recent Tonkünstler Orchestra concert under Oscar Nedbal, Richard Mandl's symphonic rhapsody "In the Streets of Algiers," which depicts a celebration of the 14th of July, the French Independence Day, in Algiers, a

medley of French and Oriental melodies, a great deal of Marseillaise in old variations, an abundance of the picturesque. On the whole an evidence of much polyphonic art and very interesting, though not as finished a work as the composer's "Grisélidis."

Schrecker's Opera Disappoints

The great success of the "Gurrelieder" by Arnold Schönberg, as performed here several weeks ago, has induced the Philharmonic Choir to give a repetition thereof at the large Musikverein Saal on April 29 under its director, Franz Schrecker. The latter's opera, "The Music Box and the Princess," was finally brought out at the Hofoper last Saturday. Much had been previously written about it, great were the expectations entertained thereof, enormous the expenses of the stage setting. Upon Bruno Walter's intercession Schrecker's previous opera, "Der Ferne Klang" (The Distant Sound), was accepted by Weingartner, whose resignation, however, ensued soon after. This work's great success in Germany doubtless influenced Director Gregor in promptly accepting the composer's later opera. Its production proved a disappointment; the greater part of the audience evinced decided disapproval, which was heightened by the demonstrative applause of Schrecker's adherents. The plot of the opera is the most unintelligible ever offered an opera public, a jumble of symbolic characters and happenings which the music is meant to enlighten but fails in doing. It contains some pleasing movements, some few lyrical parts of great expression and displays great art in orchestral coloring. But it is music influenced by the very latest off-shoots of modernism, by Debussy, Dukas, Richard Strauss, not forgetting Richard Wagner, impressionistic chords and discords. The libretto, by the composer himself, scarcely explains what is happening; without it one is completely at a loss. A simultaneous production of this opera at Frankfurt is reported to have been successful.

At the latest Fortnightly of the Musical Club in Vienna, American talent was represented by Mary Sharp, of Alma, Mich., who gave a fine rendition in her sweet and flexible soprano of *Butterfly's* touching aria

of expectation, following it by the sparkling delivery of Bemberg's "Nymphes et Syl-vains." On a preceding evening she had pleased with the same numbers an appreciative audience at a reception given in her honor by the American artist, Mrs. Pauline Kruger-Hamilton, in her Vienna studio, the walls of which display a truly democratic medley of photos of Austrian aristocrats, of lights of science, of the dramatic, operatic and concert stage and of members of the American colony. ADDIE FUNK.

NEW PARIS OPERA HOUSE

Théâtre des Champs Elysées Opened with "Benvenuto Cellini"

PARIS, March 31.—The new Théâtre des Champs Elysées was dedicated to-night with a performance of Berlioz's quaint old opera, "Benvenuto Cellini." Paris has not heard this work before since 1838.

Felix Weingartner conducted the orchestra in faultless manner and an excellent interpretation of the part of *Teresa* was given by Mlle. Vorska. The work was finely staged.

The new opera house seems to be a model in all respects. It is spacious and decorated handsomely and in the best of taste. Gabriel Astruc is the manager. There were numerous Americans in the audience, one of whom was Alma Gluck, of the Metropolitan Opera House.

Composer Gilbert Presents Program of His Works in East Orange

Compositions by Russell Snively Gilbert formed half of an interesting program given at the Woman's Club, East Orange, N. J., on April 1, with the composer, assisted by Mrs. Charles Langbein, soprano, and Kathryn Gunn, violinist. Mrs. Langbein presented four melodious songs, "My Beautiful Boat of Dreams," "A Rose Invitation," "The Firefly" and "The Gifts of Love," of which "The Firefly" was especially brilliant. Six short studies were played by Miss Gunn and a Dance proved to be the most charming number in another group.

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NOTICES

"Such an exhibition of technique, tonal quality and ensemble is rarely heard."—Nov. 14th, 1912, Brookings County Press, Brookings, S. D.

"Unquestionably the finest program of chamber music ever given in Red Bank."—Red Bank (N. J.) Standard, Dec. 13th, 1912.

"An unanimity which shows the effect of constant association in musical thought."—N. Y. Sun, Jan. 27, 1913.

"Admirable characteristics in the Zoellners' playing are unanimity, rhythmical precision, a smooth quality of tone and fluency of execution."—N. Y. Press, Jan. 27th, 1913.

"Perfect unity of expression and ensemble."—Toledo Blade, Toledo, Feb. 6th, 1913.

"A treat for the lovers of pure chamber music."—Baltimore American, Baltimore, March 13th, 1913.

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MEHAN VOICE PUPILS AS CRITICS OF ONE ANOTHER

The Mehan Studio Critic Classes

Class No. 2 Date March 8 1913.
Name of Artist Arline Drayel
Number given "Ah Love but a day" Protheroe
1 Attitude Dignified, animated
2 Tone Quality Not entirely in accord with mood of song
3 Diction Overvoiced in ST passages, delightful in PP work
4 Phrasing Excellent
5 Interpretation Would have been improved if tone color had been truer to real mood of the composition
Remarks Had been truer to real mood of the composition
Critic Arline Drayel

Specimen of Comment Made on Performance in "Critic Class" of Mr. and Mrs. John Dennis Mehan

CULTIVATING the faculty of constructive criticism as an aid to voice culture is an innovation introduced in New York's teaching circles by the "Mehan Studio Critic Classes." These classes are held weekly at the studio of Mr. and Mrs. John Dennis Mehan, as a supplementary course to the various individual lessons. With Mrs. Mehan at the piano and Mr. Mehan directing the proceedings from the vantage point of the studio balcony, each pupil is asked to sing for the other members of the class, who indicate their estimate of faults and good qualities, besides

giving suggestions as to means of improvement.

That this point of helpful criticism is insisted upon in these classes was observed by a MUSICAL AMERICA representative at a recent session, when one or two outsiders were admitted by special dispensation. On this occasion the pupils did not follow their usual custom of noting down their criticism on printed blanks, of which the above is a specimen, but the various members were quizzed by Mr. Mehan as to their opinion of each individual performance. In each case the instructor saw to it that the critic should not merely declare, "I liked that," or "I don't think she did well," but should specify just wherein the singing was excellent or faulty, giving practical hints as to corrections of imperfect vocalism or interpretation.

Refreshingly characteristic of the Mehan classes was the spirit of good-fellowship which pervaded this meeting, keeping the critical comments in a kindly mood and causing them to be received by the singers in the same manner. Considerable intelligence was manifested in the various criticisms, and many a professional commentator might have taken a lesson from the vocal knowledge underlying these estimates, as well as their constructive purpose.

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BUFFALO IMPRESSED BY CINCINNATI ORCHESTRA

Fervent Praise for Dr. Kunwald and for Godowsky as Soloist—Tina Lerner's Recital

BUFFALO, N. Y., April 3.—The last of Mrs. Mai Davis Smith's series of subscription concerts presented the Cincinnati Orchestra, directed by Dr. Ernest Kunwald, and Leopold Godowsky, the eminent pianist, as soloist.

The artistic growth of this Western orchestra since it was last heard here two years ago, is marked in many ways. The program arranged for this evening by Dr. Kunwald was interesting and presented one novelty, the First Rumanian Rhapsody, by Georges Enesco. The Beethoven "Leonore" Overture No. 3 and Tschai-kowsky's Fourth Symphony were also played.

Dr. Kunwald's control of his orchestral forces is little short of marvelous. His musical readings are sound and scholarly, yet never dry. In fact, he so imbues his men with his own forceful temperament that the results are a succession of wonderful color effects, shading from a most delicate pianissimo to stupendous forte climaxes, and always with the clarity of tone and balance admirably preserved.

The temptation to abuse the use of superlatives is hard to overcome in writing of Leopold Godowsky. All too rarely does one find combined in a pianist the qualities possessed by him. He is virtuoso, interpreter and idealist. His program numbers were Beethoven's G Major Concerto, No. 4, two Mendelssohn "Songs Without Words" and Brahms's A Minor Variation on a Paganini theme, which were supplemented by several encores.

Both soloist and conductor must have felt gratified by the sincerity and warmth of their reception by the large audience present.

Most interesting and enjoyable was the concert given by Tina Lerner under the auspices of the Twentieth Century and Chromatic Clubs, March 25th. Miss Lerner's program was unconventional, and this heightened its interest. It read as follows:

Larghetto, Mozart; Rondo Brillante, Weber; Sonata, op. 11, F Sharp Minor, Schumann; Three Etudes, Chopin; Nocturne, op. 43, F Sharp Minor, and Valse Caprice on Strauss's "Man lebt nur einmal," Tausig; "Sonetto Del Petrarca, No. 123, Liszt; Spanish Rhapsodie, Liszt.

In the playing of these numbers Miss Lerner revealed a fluent technic that enables her to draw from the piano a beautiful singing tone without using undue force. Add to this an individuality of expression which she tempers with judgment, and one discovers in Miss Lerner a pianist of the first rank. She was recalled many times.

All of the plans for the May Festival to be given May 7, 8 and 9 are completed. The Thomas Orchestra, under the direction of Frederick Stock, will play at each concert, while Olive Fremstad and Pasquale Amato will be the festival stars. Andrew Webster will as heretofore direct the chorus. F. H. H.

DAMROSCH GRATEFUL

Thanks Metropolitan for "Cyrano" Production Before Sailing for Europe

Mr. and Mrs. Walter Damrosch and the Misses Damrosch sailed for Europe on Saturday last to spend five months in Italy and Switzerland. Before his departure Mr. Damrosch gave out the following letter of appreciation which he had sent to Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera House, expressing his gratitude for the manner in which his opera "Cyrano" had been produced:

"I herewith beg you and the other directors of the Metropolitan Opera Company to accept my heartfelt thanks for the opportunity which you so generously offered an American composer to test his work and the sumptuous manner in which it was presented by your institution. As I said in my little speech of thanks on the opening night, I consider the Metropolitan Opera Company to be the greatest institution of its kind existing to-day.

"If my modest but honest effort to give our country an opera in the vernacular proves successful enough to make a foundation stone for better works to follow in the years to come, I shall feel amply repaid.

"Permit me at the same time to give expression to the pleasure which I experienced during the months of preparation, for 'Cyrano' at the Metropolitan Opera House, for the great friendliness shown to me by everybody concerned, from the director, Mr. Gatti-Casazza, down to the assistant mechanics. In my long and

varied experience with operatic life behind the scenes, I have rarely seen such harmonious working together for a high artistic ideal as in your institution."

'CELLO-PIANO RECITAL

Paul Kéfer and Carolyn Beebe Join in Afternoon of Sonatas

What stands out in New York's season of innumerable concerts of all descriptions as the only recital of sonatas for 'cello and piano was given on Tuesday afternoon, April 1, at the Lyceum Theater, by Carolyn Beebe and Paul Kéfer, both favorably known local artists.

A fair-sized audience heard praiseworthy performances of Beethoven's G Minor Sonata, Brahms's F Major Sonata, op. 99, and Boellmann's A Minor Sonata, op. 40. There are not very many sonatas for 'cello and piano that are worth playing, and in their choice of these works the artists were eminently successful. In the trio of compositions there was virtually traced the development of the form, from classicism to modernism by way of Brahms, a true romantic-classicist.

In the Beethoven, both artists played with verve and appreciation of the master's ideas. The Brahms, a gigantic work in every sense, was applauded to the echo. A little slower tempo in the slow movement would have heightened the effect and allowed the *pizzicati* in the 'cello to be more telling.

Mr. Kéfer, whose work is always that of a serious artist, played with beautiful tone, musicianly style and a full command of the technics of the music assigned him, while Miss Beebe showed herself the possessor of that ability which one demands from an ensemble pianist to-day. A. W. K.

German Singers Prepare for Wagnerian Centennial Festival

The United Singing Societies of New York, consisting of thirty local organizations, have begun preparation for the Wagnerian Centennial Festival which they will give in the Hippodrome on Sunday evening, April 27. Invitations have been extended to a number of prominent New Yorkers to act on the honorary committee of which Herman Ridder is chairman. Mme. Schumann-Heink has been engaged as the special attraction of the concert.

HESS CONCERT TO AID A STRICKEN COMPOSER

Tenor and Associates Give Interesting Program as Benefit to Eugene Haile

By way of benefit for the composer Eugene Haile, who is seriously ill, a concert was given in Aeolian Hall on Wednesday afternoon of last week by Ludwig Hess, the tenor; Cecile Behrens, pianist; Sara Gurowitch, 'cellist, and the Hess Soloists Ensemble.

Miss Behrens and Miss Gurowitch joined forces in Beethoven's Piano and 'Cello Sonata in A and in Rubinstein's in D. Both sonatas were efficiently done by the artists, the young 'cellist playing with a good tone and a quality of poetic charm and Miss Behrens slighting none of the salient details of the piano part. It is a pleasure to observe that her playing shows less dynamic exaggeration than it used to be guilty of.

Mr. Hess contributed Beethoven's seldom-heard cycle, "To the Distant Beloved," some Schubert songs and a half dozen songs by Mr. Haile. His singing disclosed its wonted excellent characteristics and his interpretations laid bare the full poetic plan and emotional scope of the divers numbers. The Haile songs have not a few features of interest. Mr. Hess was warmly applauded for his singing of them. Under his direction the body of soloists sang Brahms's "An Die Heimat" and "Gypsy Song" and Beethoven's "Hymn to Night" with results as successful as at their first performance some months ago. The accompaniments were capably handled by Grace Anderson.

George H. Downing to Make His Boston Début in "Messiah"

George H. Downing, the bass baritone, has been engaged by F. W. Wodell, conductor of the People's Choral Union of Boston, for "The Messiah," which is to be sung April 27 in Symphony Hall. This will be Mr. Downing's first Boston appearance. Mr. Wodell is willing to introduce new talent to the Boston concert-goers when he feels assured that the new comers are likely to "make good."

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A MOUSSORGSKY LECTURE-RECITAL

Entire Program of Russian Composer's Works Presented Ably by Constance Purdy and the Misses Swainson

THE compositions and life of Modest Moussorgsky constituted the subject matter for a lecture-recital at Rumford Hall in New York on Wednesday of last week by Constance Purdy, Esther and Dorothy Swainson and assisted by W. Resnikoff.

Esther Swainson gave a very clear introductory talk on the essentials of Russian music, in which she pointed out that nationalism in music is, after all, one of the strongest features in its favor. She went on to explain how Moussorgsky broke loose from the conventional school and created music that was absolutely his own. The picture drawn by her was graphically vivid and seemed to hold the attention of the audience. Only in her delineation of the essentials of Russian music she remained rather uncertain. As I have written articles on Russian music and Moussorgsky's life during the last season in *MUSICAL AMERICA*, it will not be necessary to comment on her talk at this time. Miss Swainson deserves to be complimented as an enthusiastic advocate of Moussorgsky's composition and a speaker of power and charm.

The musical part of the program was opened by Mr. Resnikoff, a blind Russian youth, with a group of Russian folksongs, from which the "Burlaki" and the "Song of Volga Boatmen" impressed me as the best of all. He sang each of the songs without accompaniment, after having briefly explained the meaning of the song.

The following numbers of the program, "Cradle Song of Yermoushka" and "Vanity," were sung by Constance Purdy with perfect understanding of their spirit. Miss Purdy is the possessor of a very pleasing contralto voice which has a sympathetic timbre, power and color, especially in its lower registers. These characteristics were not so distinctly displayed during her first recital at the Little Theater. She has dramatic temperament, a natural bearing and a simple stage manner. In the second part of her program, which consisted of an air of "Boris" (one that was omitted by the Metropolitan production), two children's songs, "Vision" and "Trepak," Miss Purdy displayed marked individuality. "The Parrot Song," from the "Boris," did not make the impression that her last number made, owing largely to the fact that most of the Russian operatic airs are not effective in the concert hall. Although the singer is an American, her Russian pronunciation is charming and clear.

So profound and sombre is Moussorgsky's music that it hardly lends itself easily to the concert platform for an entire program. Having been for more than fifteen years a frequenter of the Russian concert halls, I remember having heard only once a whole program of Moussorgsky. Miss Swainson said very fittingly that although Moussorgsky used the folk melodies as the bases of his composition, yet he never transcribed them, never mixed them with his own ideas.

The piano part of the program was performed by Dorothy Swainson with ease



Above, Esther Swainson; Center, Constance Purdy; Below, Dorothy Swainson, Who United in Giving an Interesting Moussorgsky Program in New York

and understanding, and she succeeded in reflecting Moussorgsky's spirit in his instrumental works. The "Intermezzo" struck me less individual than the "Gopak." But especially graphic were the "Ballet of the Chickens" and "Baba Yaga," the latter a picture of an old witch. As Moussorgsky was never so individual in his piano composition as he was in his songs and operatic music, it was quite natural that in spite of Miss Swainson's best efforts she could not make the impression that was recorded by the vocal works. As a whole the lecture-recital proved a signal success and the audience was enthusiastic and appreciative.

IVAN NARODNY.

Kansas City Teacher Writes Monographs on Masters of Music

Jo-Shipley Watson, known throughout the country as a piano teacher and an able writer on the teaching of that instrument, has published a number of little booklets on the masters of music through "The

Crafters," Kansas City, Mo. These are "The Father of Music—Johann Sebastian Bach," "The Hero of Musicians—Ludwig Van Beethoven," "The Chopin of the North—Edvard Hagerup Grieg," "The Prince of Pianists—Franz Liszt," "The Harpsichord Children—Wolfgang Amadeus Mozart and his Sister Nannerl" and "The New World's Voice—Edward MacDowell." Most attractively gotten up are these little pamphlets and the manner in which the stories are told is worthy of the highest praise. They may be read with perfect ease by children and will prove a valuable series for music teachers to recommend as additions to their pupils' libraries.

MORGAN AND THE OPERA

Financier's Death Will Not Affect Affairs at the Metropolitan

Although the late John Pierpont Morgan was always deeply interested in the welfare of the Metropolitan Opera House and has owned Box No. 35, the central one in the "diamond horseshoe," ever since the house was built, his death last Monday in Rome will in no way affect the opera. Mr. Morgan was one of the largest shareholders in the opera company.

"Mr. Morgan's death will in no way affect the future of the opera," said Otto H. Kahn, chairman of the Board of Directors, "for in all its plans and purposes he was in accord. He was always agreeable to the will of the majority, but often made very valuable suggestions because of his interest in opera from the standpoint of a citizen and because of his personal fondness for art in all its forms.

"His loss will nevertheless be greatly felt by those with whom he was associated at the Metropolitan."

HONOR FOR NORMAN WILKS

Young English Pianist Soloist with Boston Symphony

BOSTON, April 5.—Norman Wilks, the young English pianist, was soloist with the Boston Symphony Orchestra on the afternoon of the 28th and the evening of the 29th. He played the Schumann Concerto with technical mastery and fluency. He has acquired a musical tone, is sure of himself and authoritative in his manner. He was recalled.

The orchestral music was the great C Major Symphony, not by Schubert, and Mendelssohn's overture to a "Midsummer Night's Dream." The concerto of Schumann is dreamy, tender, romantic, at the last very joyous. The Mendelssohn overture gave the most charming moment of the afternoon. Dr. Muck was recalled several times. At the concerts this week Rimsky-Korsakoff's "Sadko" will be played for the first time here in fifteen years. O. D.

Grand Opera in Los Angeles

[Editorial in New York Evening Sun.]

They had grand opera in Los Angeles recently. There are few cities where music is more appreciated; Los Angeles is the abode of art. We have been interested in the fact that when the curtain rose on the opening night the singers were blazed upon by a California lady who had put on \$363,400 worth of diamonds for the occasion. The Los Angeles papers print modest catalogues of the \$55,000 necklaces, \$25,000 rings, etc. The singers, to their credit, after the first few moments of alarm, did not miss a note, singing the last three acts of the performance in "blinkers" and smoked glasses. Among others present were seven rings worth \$98,000. The taste for art is growing in the country generally; the coast especially no longer accepts the verdicts of New York and Europe, but forms its opinions independently. This man Wagner is a favorite in Los Angeles, for instance. One of the hair ornaments was worth \$12,000.

WORCESTER DELIGHTS IN MISS CHEATHAM'S ART

Captivating in Grave-and-Gay Program of Her First Appearance in the Massachusetts City

WORCESTER, MASS., April 1.—Kitty Cheatham, one of the most delightful and most novel entertainers before the public to-day, made her first Worcester appearance last night, when she delighted a large audience in Tuckerman Hall with a program that varied from the grave to gay. There were the delicious humor of the South and the pathos that is also to be found in the songs and stories of the same country, and the children's stories formed a considerable share of the program also. The various numbers that she read showed the versatility and refinement that, together with her personality, have placed Miss Cheatham in a class by herself as an entertainer. She gave Woodman's "Violets" and Stevenson's "The Cow" in a manner that could not be excelled and that stamped her at once as the superlative artist she is. The program, as she gave it, proved all too short for the audience that was obviously delighted with her work, and that left the hall with an appetite whetted for more. The program included the following:

"The Plaint of the Little Bisque Doll," H. A. Wade; "Visitors," Waddington Cooke (Helen Hay Whitney); "Violets," R. Huntington Woodman; "The Cow," Graham Peel, (Robert Louis Stevenson); "When Malindy Sings," Paul Lawrence Dunbar; "Why Adam Sinned," Rogers; "Don't Be What You Ain't," Silvio Hein, (Edwin Milton Boyle); "The Little Gray Lamb," Archibald Sullivan; "The Elf Man," John B. Wells, (John Kendrick Bangs); "Matilda," Liza Lehmann, (Hilaire Belloc); "Practising," John Carpenter; "The Owl and the Pussy Cat," George Ingham, (Edward Lear); "How the Camel Got His Hump," Kipling.

M. E. E.

Life-Size Portrait of Elman Inspires Colorado Students

PUEBLO, COL., April 1.—After Mischa Elman's successful concert in the Slack series, an informal dinner was given to the young violinist, Francis Schwinger having a number of the pupils of his conservatory meet the Russian artist. Since leaving Pueblo Mr. Elman has presented a life-size picture of himself to the Schwinger School of Music, and this likeness of the violinist is proving an inspiration to the students.

L. J. K. E.

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AS TO THE SINGING OF ENGLISH

BY CHARLES NORMAN GRANVILLE

THE recent performance of "Cyrano" in English at the Metropolitan Opera House revived the discussion of singing in English and we have had some remarks from prominent musicians and critics: W. J. Henderson, of the *Sun*, gives a number of logical reasons why it is sometimes impossible to hear distinctly all the words under certain conditions, such as overbalancing of the orchestra and peculiarities in the construction of musical phrases. These factors undoubtedly do militate to some degree against the words being heard, but such conditions would be detrimental to the singing of Italian, French and German as well as our own language and do not excuse the inability of many of our singers to enunciate more distinctly.

Mr. Henderson furthermore says: "That English can be sung as distinctly as any other language ought to be a self evident proposition. Yet for some reason it is not so accepted. The argument seems to be that since Italian is the easiest of all languages to sing, English, being so different from Italian, must be impossible."

This seems to me a very poor argument to offer when one considers that the fundamental elements of both languages are nearly the same. The real truth of the matter is that the singers themselves are responsible for the conditions as they exist to-day. Francis Rogers, whose polished art and splendid enunciation have given pleasure to so many, strikes at the root of the matter by the startling suggestion: "Can it be that our native singers have not mastered the science of English?" Mr. Rogers is too modest to declare boldly that such is the case, but he must feel, as many of us do, that it is true. How many of our singers study the text of the song? How many study the words, their modifications and their relation to the consonants? My own early training was certainly not along these lines. I was told that I must study *tone*. I was never able to form any definite idea of what *tone* was and every teacher I went to or knew of had a different brand. I was never able to find any one who could describe it. It was an indefinable, indescribable, mysterious something that had no connection with the *sung word*. I worked long and faithfully to acquire it, but needless to say I never did. It was too elusive for me to grasp and I gave up trying long ago. For the past ten years I have studied

and experimented along different lines with more satisfactory results.

The term *language* signifies any series of sounds or letters—vowels and consonants—formed into words and employed for the expression of thought. Here, then, is the keynote to the situation, if one wishes to enunciate clearly and distinctly in all languages. In taking up a new song first read through the text in order to get into one's mind the thought or thoughts the writer desires to express. Next go over every word carefully to find the exact form of vowel contained therein. For example: In the word "fought" we have the vowel "ah" modified to "aw" and I keep that modification in mind trying to say it clearly and distinctly. I form the consonant "f" by bringing the upper teeth and lower lip firmly together. Upon releasing the consonant I go directly to the form of vowel contained in the word. If the note is a sustained one, I sing on that vowel sound without the slightest change in its form until I am ready to go to the next word. Then I enunciate the final consonant—in this case "t" as "g" and "h" are silent—crisply and energetically, not dropping the jaw at the end of the word, as that would make another vowel sound and thereby change the whole character of the word. I simply drop the tongue quietly to a restful position in the lower part of the mouth. I study every word I sing in this manner, trying to keep to the form of the vowel and to make the consonant in a natural and clean-cut manner. Some singers seem to think it necessary to use the whole body in enunciating consonants, but I find that they are formed with the aid of the lips, teeth, palate and tongue, and have no connection with any other part of the body.

The generally accepted idea with reference to the consonants is that they are a thing apart from the vowel and of minor importance, acting as a stumbling block. This is a great mistake and we should bear in mind that they play just as important a part in forming the word as vowels. It would indeed be a strange language without consonants. The consonants express the force of the sentiment as the vowel expresses its nature. The function of the consonant, therefore, is rather to increase the force of the sentiment. The more energetically they are pronounced the more impression the words produce upon the hearer. We should aim to convey to the listener the ideas or thoughts contained in the text of the song and we cannot do this unless we study the medium (language) through which thoughts are expressed.

IN MUSICAL MONTGOMERY

Several Cantatas Have First Hearing—
An Interesting Lenten Recital

MONTGOMERY, Ala., March 29.—Mrs. Minnie Fish Griffin, the Chicago soprano, gave the second of a series of two Lenten recitals the other evening, assisted by Mrs. Fanny Marks Seibels, the Montgomery violinist. Both were most heartily received. They were favored by splendid accompaniments from Marion Rous, of Baltimore. It was to be regretted that the audience was small, but there was plenty of hearty approval for the artistic work of all concerned.

Another recent musical treat was the rendition of Spohr's "Calvary" by the Montgomery Music Club, under the direction of William Bauer. The soloists were Roland Ratcliff, Hugh Stuart, Mrs. Howard Seay, William A. Bissell, Wilhelm Nordin, Dr. Alfred Hamilton and Weatherly Carter. The chorus was made up of twenty-eight sopranos, thirteen altos, four tenors and five basses, and was naturally overbalanced by the large number of sopranos. The accompaniment was rendered by an orchestra of seven pieces and pipe-organ.

This was the first time "Calvary" had ever been sung here. Another musical work having its first public hearing here was Mrs. E. L. Ashford's cantata, "Cross and Crown," given under the direction of C. Guy Smith, at the Court Street M. E. Church, on Sunday evening. The following soloists took part: Mrs. Hugh Brown, soprano; Mrs. C. Guy Smith, alto; C. Guy Smith, tenor, and H. C. Harris, bass. The organ accompaniment was by Eugene Merriam.

At the Church of the Ascension on Good Friday night Angelo Read's cantata, "It Is Finished," was given for the first time in this city, under the direction of Christopher Thornton, organist and choir master of this church. The soloists were Margery Holmes and Mrs. E. L. Davant, sopranos; Mr. Bell, tenor; E. L. Davant, baritone, and John Proctor Mills, bass-baritone. There was a chorus of fourteen boys and fourteen adults. The work marked the debut of Miss Holmes and Mr. Mills in this style of work.

When the Alabama Legislature meets again in regular or special session there will be a woman speaker on the floor who will make an appeal for the teaching of sight-singing in the public schools. This is Mrs. Maude E. Truitt, who for the last eleven years has been superintendent of music in the public schools of Mobile and Mobile county. Mrs. Truitt has been in attendance at the State School Teachers' Convention which was held here last week. Her bill will provide that music be made a compulsory study in all the schools of Alabama in cities of more than 2,000 population. The study of music in the public schools has become sadly neglected.

J. P. M.

Amato Protégé Making Progress

After a course of twenty lessons in singing given gratuitously by Pasquale Amato, of the Metropolitan Opera, Fereodore Kit-tay, a young Russian tenor, said to have been "discovered" by Mrs. E. U. Breitung, sang last week before Mrs. Breitung, Messrs. Gatti-Casazza, Otto H. Kahn and several artists of the Metropolitan. The youth showed much improvement and a movement has been started to raise funds to enable him to study abroad.

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Weckerlin Songs Made into a Pastorale for This Costume Recital

Costume recitals being always welcomed by the blasé New York public, Mrs. Sherwood Hard found an enthusiastic response to her program at the Waldorf-Astoria on March 24. A distinctive feature was the eighteenth century pastorals made up of "bergerettes" and "pastourelles" by Weckerlin, with an explanatory prelude and interludes in English verse by Laura Sedgwick Collins, of whom Mrs. Hard is an advanced pupil. For this cycle the mezzo contralto appeared as a shepherdess with a flower-filled basket on her arm, while she was seen as a "Hieland lassie" in kilt and Tam O'Shanter for a set of Scotch songs, including Thayer's "My Laddie" and "My Ain Dear Somebody," by William Arms Fisher. In lace and chiffon the singer delivered a group of negro melodies, including Harriet Ware's "Mammy's Song," and she also added some children's songs, one of which was by her uncle, C. B. Hawley, and two written by Miss Collins.

Ariani and Kunwald Heard as Pianists with Orchestra in Oberlin

OBERLIN, O., March 24.—The third artist recital of the Oberlin Conservatory of Music was a symphony concert by the Cincinnati Orchestra, given last Wednesday evening. The program might have been inverted to advantage, for the Brahms First Symphony needs a clear, unfatigued mind to get the utmost enjoyment from it, but even as it was placed on the program, coming after the long Chopin F Minor Concerto, Dr. Kunwald succeeded in arousing the greatest interest, and after long-continued applause he responded with two movements from a Concerto Grosso for piano and strings by Handel, playing the piano and directing at the same time, in an altogether remarkable manner. Ariano Ariani, the Italian pianist, played the Concerto of Chopin in a praiseworthy manner, especially in the slow movement.

Harpist Salzedo Assists in Concert of New York Soprano

An evening of music was given by Harriet Mittelstaedt, soprano, at the Waldorf-Astoria, New York, on April 1, with J. Pizzarello at the piano and the following assisting soloists: Carlos Salzedo, the Metropolitan Opera harpist; Nicholas Tynan, baritone, and Katherine Jaggi-Wier, pianist. Mr. Salzedo made a particularly fine impression, adding an encore after his own "Variations on an Old Style Theme." The harpist also furnished accompaniments for a pleasing group of Miss Mittelstaedt's songs and two duets by the soprano and Mr. Tynan.

Program of Frankfort's May Festival

BERLIN, March 20.—This year's program of the May Festival at the Frankfort Opera will present "The Rosenkavalier," "The Flying Dutchman," "Don Giovanni" and "La Bohème." Included in the casts will be Mlle. Artot de Padilla, Mme. Hermine Bosetti, Mme. Mottl-Fassbender, Mme. Siems, Mme. Foerstel, Mme. Weidt, Mme. von der Osten, and Messrs. Knüpfer, Forcell, Zador, Vogelstrom and Losing.

F. J. T.

Violinist Kasner in New York Recital After Six Years' Absence

Jacques Kasner, a young violinist who gives his first New York recital in Æolian Hall on Friday evening, April 11, arrived in New York last week after a six years' absence abroad, during which he has played with marked success.

ALLENTOWN CHORUS IN PHILADELPHIA CONCERT

Charles W. Schiffert Principal Soloist in Dudley Buck's "Voyage of Columbus"—Whole Program Well Sung

PHILADELPHIA, April 2.—The Arion Society, of Allentown, Pa., which met with marked success when it appeared at the Baptist Temple of this city several months ago, was heard for the second time in the Temple Auditorium last evening, when this chorus of one hundred male singers from our neighboring city again delighted a large audience. Under the direction of James W. Prescott, who is a leader of authority, thoroughness and understanding, the chorus displayed a beautiful tone quality, the voices being evenly balanced and well blended, while in the way of precision, spirit and intelligent response to the wishes of the leader, it is safe to say that it is excelled by no organization of its kind in this vicinity.



Charles W. Schiffert.

The principal feature of the program last evening was Dudley Buck's dramatic cantata, "The Voyage of Columbus," which the Arion Society gave here at its former concert and repeated by request. Charles Wesley Schiffert, bass, of Philadelphia, again sang the part of Columbus. Preceding this there was offered a miscellaneous program, in which the society sang a number of choruses and part songs, in such selections as Gibson's "It Was a Lover and His Lass" and "Creole Love Song," by Smith, producing some beautiful effects of modulation and tone shading. This part of the program also included solos by Mr. Schiffert and Marguerite McKnight, a young lyric soprano whose execution of the waltz song, "Spring," by Stern, showed rich promise of real brilliance in coloratura singing. A duet by William W. Porter and R. George Rees, tenor and baritone, was also well received, and there were selections by the Temple Girls' Octet, eight young misses who have been prepared for professional work by William Powell Twaddell, organist and choirmaster of the Temple. They sang with sweetness of tone and surprising facility and understanding.

In the cantata which closed the program the members of the Arion Society gave further evidence of their ability to sing difficult music effectively, while the soloists, Mr. Schiffert, as Columbus, and Mr. Rees, as the Priest, sustaining the leading parts, assisted in an interpretation that was in every respect praiseworthy. It is an absolute pleasure to listen to a real bass, so pure, so sonorous and so richly sympathetic as that which Mr. Schiffert possesses. It is a voice that has been admirably trained, so that in both the dramatic and the softer passages he is able to prove himself the finished artist. His enunciation also deserves high praise. In the stirring climax of the "Columbus" ensemble, "God and Castile," his voice stood out superbly above the combined chorus, and throughout the performance his work was such as to delight the audience and to win him the most enthusiastic applause of the evening. In the first part his spirited rendering of "King Charles," the rollicking ballad by White, brought demands for an encore.

A. L. T.

BEDDOE SONG PASTELS.

Mezzo-Contralto's Old English Numbers Delight "New Thought" Hearers

What with Mabel Beddoe's charm of manner and dainty, old-fashioned costume, her group of old English songs proved to be a most artistic feature of the program given at the Berkeley Theater, New York, on April 3, in honor of Mrs. Mary Etheridge Chapin, who conducts the services of the New Thought Church in this auditorium.

In the midst of a miscellaneous program the audience manifested a genuine delight in the four quaint song pastels selected by Miss Beddoe from her extended collection of such numbers. The lovely, mellow qualities of her mezzo-contralto were happily manifested in "I Once Loved a Boy," Sir Henry Bishop's "Should He Upbraid," the dramatic "Barbara Allen" and the Morley setting of "It Was a Lover and His Lass." The singer embellished the songs with just enough graceful action to make them the more appealing. Her accompaniments were supplied capably by Daisy Green.

Mrs. Florence Wessell revealed her musicianly talents as the accompanist for the remaining musical numbers. The theatrical profession was represented by Mildred Holland and Zelma Rawlston, while the other contributors to the program included Wallace Grieves, Mrs. J. L. Williams, Mrs. Kidder-Peirce, Mrs. Elda Idle Elmer, Roy Williams Steele, Mme. Clair Spencer, W. Brewer Brown, Mrs. Bertha Fiebach Markbreit, Joseph Chisholm, Mary Rehan, Lenton Fulwell and Edith Spofford.

K. S. C.

YOUNGEST "LIEDER" SINGER

Wilhelm Bachenheimer in Recital with Support of Coenraad V. Bos

While New York's Æolian Hall has been the scene of recitals by all sorts and conditions of *lieder* singers, it has scarcely housed such a youthful aspirant as Wilhelm Bachenheimer, who presented an entire German program on April 3. From the singer's appearance he could hardly have been much out of his teens. The young baritone was fortunate in that Antonia Sawyer had secured for his artistic guidance Mme. Julia Culp's master-accompanist, Coenraad V. Bos.

Proving to be a *lieder* exponent of the ultra-impassioned type, Mr. Bachenheimer demonstrated that his sense of interpretation is more advanced than his vocal attainments. Enjoyment of his offerings was somewhat marred by a sibilant imperfection in his enunciation.

Wise selection from the Schubert and Schumann song classics made the early part of the program appealing to the fair-sized audience. Of the Brahms group there was a stormily demanded repetition of "Röslein Dreie," while the baritone showed considerable emotional power in "Wie bist du meine Königin." Fritz Fleck's "Frühlingsabend" won a repetition in the set of modern *lieder*, similar applause went to Reger's "Mein Schätzlein," and the singer's dramatic reading of Hans Hermann's "Drei Wanderer" called forth an encore at the close.

K. S. C.

FOUR PIANISTS IN FOUR DAYS OF BERLIN MUSIC

One American, Paul Wells, on the List—His Concert with Philharmonic Eminently Successful

BERLIN, March 20.—Concerts by pianists are not rare in Berlin, even at this late period of the season. During the last four days the writer has had occasion to hear no fewer than four—all of unquestionable merit, but each in a category of his own. To name them in order of the date of performance Ramon Cardona must first be mentioned. His concert with the Philharmonic Orchestra, under Otto Marienhagen, took place on March 15, in the Saal der Sing-Akademie. In the Tchaikowsky B Minor Concerto, this Mexican artist displayed warmth of musical feeling combined with such matured technique that he must be classed in the first rank of present-day pianists. The remainder of the program consisted of Wagner's "Siegfried" Idyll and Liszt's E Flat Major Concerto.

The next in this group was the young American, Paul Wells, upon whom a singular distinction was conferred on March 18, when he appeared as soloist on the program of the Philharmonic Popular Concert. The audience, which the two previous numbers had failed to arouse from a state bordering on lethargy, was infused with sudden animation by his vivacious and inspiring rendering of the Liszt E Flat Major Concerto, which was fraught with strong dynamic effects and brilliancy of execution. The success which he obtained was all the more noteworthy, seeing that his achievement partook of the nature of extempore playing, practically no time having been allowed him for rehearsal. The satisfaction of the audience found vent in loud applause.

James Simon gave convincing proof of his versatility as a musician in Bechstein Hall, March 19, in a concert in which he figured as pianist, a song composer and accompanist. In the first capacity he played three numbers, Liszt's Variations on Bach's Motive "Weinen Klagen," a group by Chopin, with Mendelssohn's Etude in F Major and Beethoven's Sonata, op. 81, and exhibited a ripe technique and a very distinct musical temperament. His two sets of *lieder* were sung by Wilhelm Guttman, whose powerful baritone, though excellent in the middle tones, might have been a shade more firm in the lower and higher registers. Mr. Simon was rewarded for his threefold contributions by very hearty applause.

Ignaz Friedman, the last of this quartet of pianists, confined himself strictly to Chopin for the second of his recitals of this season. His rendering of Fantasies, Nocturnes, Mazurkas, Waltzes, Preludes, etc., and as a final number the B Minor Sonata was a wonderful combination of elegance, finesse and seductive charm. His irreproachable technique, velocity of execution and refined and delicate touch unite in making him one of the most brilliant exponents of Chopin.

F. J. T.

George Ferguson, the baritone, has given three song recitals in Berlin this season.

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MARVEL OF CARREÑO'S PLAYING

Munich Critic Exclaims at Its Perennial Buoyancy and Youthful Vitality—"Standing Room Only" at Bach's "St. Matthew's Passion"—Gablilowitsch Concludes His Piano Concerto Series

The Munich office of Musical America is now at Prinz Ludwig Strasse 8. Copies of the paper can be obtained at Halbreiter's Promenade Platz.

MUNICH, March 22.—Love—of course, I mean connubial love—and piano-playing must conduce in a most potent way to the preservation of health and the prolongation of youthfulness. How else could Teresa Carreño, who is certainly fifty-seven years young (a vision of loveliness she was when I heard her at Steinway Hall some forty years ago) continue to present so attractive a picture of handsome and healthy womanhood and at the same time play with such buoyancy, elasticity and glorious vitality the Beethoven E Flat Major Concerto? What verve and power in the militant passages of the first movement, what infinite charm and delicacy in the *adagio*!

Mme. Carreño appeared at the Löwe subscription concert, at which the Viennese conductor brought out a new Suite for orchestra by Bernhard Sekles and Bruckner's Fifth Symphony. Sekles has hitherto shown considerable originality in compositions wherein he finds opportunities to use Oriental tone coloring. South Slavic folk-songs, the poems of the Persian Hafis and a cycle from the Chinese have served him as sources of inspiration. This "Kleine Suite" is dedicated to the memory of E. T. A. Hoffmann, and the humorous and the bizarre characterizing some of that weird genius' writings are supposed to be suggested. One must take it for granted, for who nowadays reads Hoffmann? But Mr. Sekles has written a graceful and fanciful little work, which at no point exhibits melodic invention of great account but which in its instrumentation displays much ingenuity and wit of a Straussian sort, with a dash of Debussy thrown in.

Passing the Odeon one morning last week I saw a long line of people waiting for the box-office to open. As neither a piano, violin or voice virtuoso had been

announced for any evening of that week I was curious to know what brought so great a crowd together at so early an hour. The "attraction" was Bach's "St. Matthew's Passion" music. That work has been sung four times within ten days, and at each performance every seat and every inch of standing room was occupied. Ponder upon these facts, ye who complacently regard New York as a great center of musical culture. Munich has a population of 600,000 and it is possible to give a work of austere though sublime beauty without a subscription, or a deficit. New York, with its four and a half millions of inhabitants, annually hears one or two performances of "The Messiah," but if a thousand persons can be persuaded to listen to Bach once in every three or four years the Oratorio Society deems itself fortunate.

On Wednesday evening Ossip Gablilowitsch concluded the series of concerts wherein he illustrated the development of the piano concerto. It was a gigantic plan, and the pianist must be congratulated upon the successful manner with which in all respects it was carried out. At every concert the people who maintain the most serious attitude toward art were present in large numbers and their appreciation, most enthusiastically expressed, has been echoed by the critics with remarkable unanimity. On Wednesday the program comprised the C Minor Concerto of Saint-Saëns, César Franck's Variations Symphonique, R. Strauss's "Burlesque" in D Minor, and Rachmaninoff's C Minor Concerto. The juxtaposition of the first two numbers proved distinctly unfavorable to the French composer, most of whose music will surely not stand the test of time. This concerto, in particular, is for the *salon*, but not the concert-room. It's all very graceful, very fluent and very tenuous. As has been said of him, "nothing was too difficult for him, and therefore he took everything too easy." How different the Belgian master, with his noble themes, his depth and his seriousness! Those are the things that make for fame. JACQUES MAYER.

NEW BOOKS ON MUSICAL SUBJECTS

CAROLINE V. KERR deserves much credit and the devout thanks of all English-speaking Wagner lovers for her translation and edition of the "Bayreuth Letters of Richard Wagner," recently brought out by Small, Maynard & Company, of Boston. Few men of genius have been more prolific in the matter of correspondence than Wagner, and it seems as if each succeeding year brings forward something new in this seemingly inexhaustible supply of letters. The present series is well worthy of so excellent a translation as that of Miss Kerr. The letters provide an intensely graphic picture of the whole Bayreuth enterprise from the inception of the idea of a Festival theater in this particular Bavarian town to the "Parsifal" performances—a period of more than ten years. Naturally the most absorbing portions of the volume are those dealing with the construction of the *Festspielhaus* and the heart-breaking difficulties—financial and otherwise—attending it, and the story of the "Nibelungen" performances of 1876. The majority of the letters are addressed to Friedrich Feustel, Emil Heckel, Carl Brandt and Burgomaster Theodore Muncker, Wagner's four most devoted friends in the gigantic undertaking. Feustel's business instincts were of the keenest and "he placed his entire business ability, energy and knowledge of worldly affairs at the service of the Bayreuth idea," in the words of Wagner's biographer, Glasenapp. Emil Heckel was the founder of the first Wagner Society, while in Carl Brandt the master found a stage manager of unparalleled abilities.

Miss Kerr has supplied the book with an admirable introduction, which traces the origin and development of the Bayreuth Festival idea. With equal skill she has supplied an account of the incidents occur-

"THE BAYREUTH LETTERS OF RICHARD WAGNER." Translated and Edited by Caroline V. Kerr. Cloth, 364 pages. Published by Small, Maynard & Co., Boston. Price, \$2.50 net.

ring between each set of letters and thus maintains the thread of continuity for the whole narrative. The book is one which no Wagnerite should think of omitting from his library.

A THIRD edition has been issued of H. E. Krehbiel's "Chapters of Opera,"† the most absorbing and valuable record of operatic doings in New York ever written. It had been the laudable purpose of the publishers to induce Mr. Krehbiel to continue his narrative from the close of the original edition ending with the season 1908-09, down to the end of the season of 1910-11, commenting in detail on the new works produced during that period. Other work prevented the author from carrying out this plan, but he has supplied a brief record of the incidents of those intervening years which add somewhat to the value of the previous edition. It is to be hoped that in time Mr. Krehbiel will eventually be in a position to carry out the original project of his publishers in detail for the originality and worth of the book cannot be questioned. H. F. P.

†"CHAPTERS OF OPERA." By H. E. Krehbiel. Third Edition. Published by Henry Holt & Co., New York.

Brockton Chorus Sings "Samson" with Boston Opera Principals

BROCKTON, MASS., April 1.—"Samson and Delilah" was presented in concert form by the Brockton Choral Society on March 27, with the principal parts sung by the following members of the Boston Opera Company: Maria Gay, Fernand de Potter, Jean Riddez, Jose Mardones, Michele Sampieri, Paul Saldaigne, Ernesto Giaccone and Rene Chasseriaux. George Sawyer Dunham was the conductor of the excellent performance, while Berenice C. Everson was the accompanist, and there was an orchestra from the Boston Opera House.

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Second Season at Royal Opera
Madrid, Spain 1911-12

BERLIN PRAISE FOR AMERICAN COMPOSER

[Continued from page 1]

representing but one specialty in her professional work. Mrs. Peacock is distinguished as a legitimate concert singer. The last performance of Puccini's "Madama Butterfly" was attended by the composer, who took several curtains with Francis MacLennan, the American *Pinkerton* and Florence Easton the American *Butterfly*, both of the Royal Opera.

Changes in "Ariadne"

Several interesting changes in the cast of Strauss's new opera, "Ariadne auf Naxos," have been made at the Royal Theater. Thus, as *Ariadne*, Frau Denera took the place of Frau Hagren-Waag and Walter Kirchhoff was given the opportunity to be compared with Jadowker as *Bacchus*. And on Sunday the latter rôle will be interpreted by Francis MacLennan.

With the engagement of Hermine Bosetti, coloratura prima donna for the Royal Opera, the Generalintendant has suddenly ingratiated himself with Berliners. The Royal Opera was sorely in need of an artist like Mme. Bosetti.

The fourth symphony concert in Blüthner Hall on Saturday was devoted exclusively to Busoni compositions. The opinions of the audience were divided, many going into raptures and others finding much to criticize. The writer heard the Concerto, for violin and orchestra, Op. 35, splendidly interpreted by Joseph Szigeti, who overcame all the many difficulties with entire success. Busoni in this concerto is really inspired at times, although the contact between soloist and orchestra is not always as intimate or direct as might be desired. Of the other works, the "Berceuse Elegiac" and the Symphonic Poem, op. 32, we have reported in detail on previous occasions. Ivan Froebe, as conductor and accompanist, was satisfactory.

On Friday last the invincible Lilli Lehmann appeared in her last concert in the Philharmonie before a crowded house and once more gave proof that her former great art is still with her. It was as though the days of her past glory had been restored. Superbly accompanied by Fritz Lindemann, she interpreted a program of Schubert and Schumann songs, as she alone can, to the unbounded delight of her audience.

Jacques Thibaud in Concert

Jacques Thibaud last Monday attained a distinctly personal success with his interpretation of Bruch's Scotch Fantasia. Not even he was able to arouse enthusiasm for the work itself. Quite different was the impression created with the splendid interpretation of Bruckner's Fifth Symphony, with the Blüthner Orchestra, after which a veritable storm of applause arose. This to a great degree, of course, was

intended for Siegmund von Hausegger. It was in the Philharmonie on the same evening that a king of pianists, Eugen d'Albert, joined forces with—well, let us say—a grand duke of violinists—Willy Burmester. The result was a full house and a sensational amount of interest in the pianist, who so far as I know, appeared for the first time in a chamber music combination. The highest praise is due for the modesty and objectivity with which this Titan of the keyboard devoted himself to his task as a duetist. Beethoven and Brahms were Beethoven and Brahms and not d'Albert or Burmester.

The last of the Hausegger Concerts took place in Blüthner Hall on Monday. While they have not always met with the popularity they deserve in view of Siegmund von Hausegger's superior qualities as conductor they have always been highly appreciated by the serious musical element of Berlin.

Where Are the Librettists?

Puccini is not the only composer at present in Berlin trying to trail a libretto. The prevailing opinion here is that anyone desirous of becoming rich quickly cannot do better than write a libretto; it would surely be snatched up like a rare piece of lace at a bargain counter.

It always amuses me when an artist of whom but a limited few may have heard comes to Berlin and complains bitterly of the many intrigues to which he has been subjected. In reality, an artist against whom an intrigue is directed has invariably made his first steps on the sure road to fame. No one would ever think of intriguing against an obscure artist. Therefore, long live the intrigue!

The two young American singers, Else K. Lyon, of the Posen Opera, and Clara Lent, who were mentioned in the issue of March 8, are both pupils of the Italian singing teacher, Vittorino Moratti, of Berlin.

O. P. JACOB.

Dufault and Other Soloists in Concert of Brooklyn Chaminade Club

The third concert of the thirty-fifth season of the Chaminade Ladies Glee Club, of Brooklyn, was held on the evening of April 3 at the Brooklyn Academy of Music. It was from first to last an inspiring demonstration of artistic ensemble, under the able leadership of Mme. Emma Richardson-Kuster. Mrs. Bessie Allan Collier, accompanied by the club, sang the contralto solos of the J. Christopher Marks "Blow, Ye Breezes, Blow," and "When the Land Was White with Moonlight," Nevin-Harris, displaying her unusually fine quality of voice to excellent advantage. Another contralto was Mrs. Mildred Howson Hartley, whose "Nobil Signor," from "Les Huguenots," was beautifully done, and as an encore she sang "My Mary, O," by Frank A. Howson. Paul Dufault, tenor, scored heavily with his songs, all of which were happily chosen. He was accompanied by Edith Milligan King. The pleasing soprano soloist was Mrs. Alberta LeBaron Adams. Mrs. Amelia Gray Clarke, pianist of the club, was heard in a number of solos and William Armour Thayer accompanied at the organ.

G. C. T.

Ysaye Composition in Violinist's New York Farewell

Eugene Ysaye, the Belgian violinist, will make his farewell appearance in New York on Sunday afternoon, April 13, at Carnegie Hall. The program will be as follows:

Sonata, Fauré; Concerto in B Minor, Saint-Saëns; Chaconne, Bach; "Parsifal" Paraphrase, Wagner-Wilhelmj; Romance, in G Major, Beethoven; Caprice Viennois, Kreisler; Caprice "d'après l'étude en forme de valse de Saint-Saëns," Ysaye.

WITH PHILADELPHIA MUSIC MAKERS

Mme. Gerville-Reache Soloist at Orchestra's Concerts—Yolanda Méro, Ethel Altemus, Thaddeus Rich and Others in Recitals

Bureau of Musical America,
No. 10 South Eighteenth Street,
Philadelphia, April 7, 1913.

THE appearance of Mme. Gerville-Reache as soloist with the Philadelphia Orchestra, at the twenty-fourth and next to the last pair of concerts in the Academy of Music last Friday afternoon and Saturday evening, was the feature of a program which, in addition, had a novelty in Arensky's "Variations on a Theme of Tschai-kowsky" and included Beethoven's Symphony No. 7, in A Major. Mme. Gerville-Reache delighted her listeners on both occasions, singing in the full, rich, sympathetic tones which never fail to charm, her program numbers being "Divinités du Styx," from Gluck's "Alceste" and "O War, Horrible War," from Bruneau's opera, "The Attack on the Mill." Even more enjoyed, however, was the "My Heart, at Thy Sweet Voice" aria, from Saint-Saëns's "Samson et Dalilah," probably Mme. Gerville-Reache's most popular selection, and which she sang by special request, giving it as an encore after her second number. The orchestral part of the program also was of unusual interest and great merit, Mr. Stokowski giving a poetic, forceful and altogether illuminative and masterful reading of the Beethoven symphony, which was magnificently interpreted, in a manner which the orchestra has not excelled at any time this season. The Arensky Variations proved to be sympathetic, well conceived and ably executed, an appropriate elaboration of a simple theme taken from Tschai-kowsky's opus 54, No. 5, with much of simplicity and charm. Especially pleasing are the third variations, *andantino tranquillo*, and the seventh, *andante con moto*, with the basses thrumming a subdued pizzicato against the muted voices of the other choirs. The composition made a favorable impression as a whole and met with a cordial demonstration of approval. The program came to a brilliant close with an interpretation of Tschai-kowsky's Overture Solennelle ("1812") that brought out all the resources of the orchestra with an effect so impressive that even the Friday afternoon audience, usually in a rush to depart, remained to pay a tribute of spontaneous applause. For the final concerts of the season next Friday afternoon and Saturday evening, the annual "request" program will be given, the numbers selected by Mr. Stokowski from among those receiving the largest number of votes being Beethoven's Symphony No. 5; "Meister-singer" overture, Wagner; overture, "Sakuntala," Goldmark; Valse Triste, Sibelius, and symphonic poem, "Les Préludes," Liszt.

Altemus-Rich Recital

The rush of concerts and recitals which always comes with the Spring season is upon us, and local music-lovers are given plenty to occupy their attention these afternoons and evenings. One of the most interesting of recent recitals was that given by Ethel Altemus, pianist, and Thaddeus Rich, violinist, in Witherspoon Hall last Tuesday evening. The popularity of both these artists insured a large audience, Miss Altemus, whose appearance as soloist with the Philadelphia Orchestra and in recital since she returned from Europe several years ago, have won her deserved recognition as a pianist of talent and superior attainments, while Mr. Rich, well known as the concertmaster of the Philadelphia Orchestra and as a soloist, never appears that he does not find a cordial welcome awaiting him. After opening the program on Tuesday evening with Lekeu's Sonata in G Major, for piano and violin, Miss Altemus and Mr. Rich gave groups of individual numbers, the former confining herself for the most part to Debussy and Chopin, while the violinist presented compositions by Chausson, Godard, Hubay, Wieniawski and Bazzini.

Yolanda Méro in Recital

Yolanda Méro, the pianist, who scored a notable success when she appeared with the Philadelphia Orchestra several weeks ago, repeated her success at a recital which she gave in Witherspoon Hall last Monday afternoon, the audience being literally thrilled by the wonderful technic and the power and brilliancy of her execution and charmed by the lovely tone and the poetic quality of her playing. The program was a long and varied one, and in addition, in response to clamors of enthusiastic applause, Mme. Méro added two selections, a waltz

by Chopin and the last part of Liszt's Sixth Rhapsody.

The enterprising entertainment committee of the Young Men's Hebrew Association, of which Dr. S. J. Gittelsohn is the chairman, announces the engagement of Elena Gerhardt, the *lieder* singer, and Arthur Rosenstein, pianist, for its next invitation concert, which will take place at Witherspoon Hall on Thursday evening, April 17.

Début of Marion E. Kloetz

An audience which filled Griffith Hall last Thursday evening expressed enthusiastic approval of the singing of Marion E. Kloetz, dramatic soprano, of this city, who gave her first recital with a success that may safely be said to predict a brilliant career and which reflects much credit upon Miss Kloetz's teacher, Emily Stuart Kellogg. It is not often that a young singer displays at the very outset of her professional work so much of authority and artistic finish and so little that betrays the inefficiency of the amateur. In fact, there is nothing "amateurish" about Miss Kloetz's singing. Not only does she possess a clear, powerful voice of excellent range and capable of dramatic effect but it is also of pleasing expression in songs of a more sympathetic nature. The program, which was in German, French and English, and which included several encore selections, gave the singer an opportunity to show her versatility, which is pronounced, and to display unusual merit in the way of distinct enunciation. Miss Kloetz is of commanding and noble presence, of a statuesque beauty that promises to make her in time, perhaps, a notable exponent of some of the leading rôles in German opera. In addition to playing Miss Kloetz's accompaniment, with the high degree of artistic efficiency which never fails to win admiration and praise, Mr. Hammann contributed a group of piano solos, admirably executed.

At the last regular performance of the season by the Philadelphia Operatic Society, at the Academy of Music, Thursday evening, April 24, there will be a double bill consisting of "Cavalleria Rusticana" and the "Coppelia" ballet of Delibes. The cast for the Mascagni opera is as follows: *San-tuzza*, Nancis France Cranmer; *Lola*, Elizabeth C. Clayton; *Lucia*, Augusta M. Kohnle; *Turridu*, Paul Volkman; *Alfio*, Horace R. Hood.

A varied program was given by the Alumnae of the University of Pennsylvania, in Houston Hall, last Saturday evening, the attendance being by invitation. The program was in charge of May Porter, the principal feature being Cadman's song cycle, "The Morning of the Year," which was sung by Augustine Haughton, soprano; Eleanor Gage, contralto; Edward Shippen Van Leer, tenor, and Wesley Knox, baritone, with Minnie T. Wright at the piano. Others who took part were Mary Woodfield Fox, pianist; Charlton Lewis Murphy, violinist; Daniel V. Griffin, baritone, and the University Male Quartet, composed of Dr. Maxwell J. Lick, Dr. Francis C. O'Neill, David V. Griffin and Percy P. Parsons.

ARTHUR L. TUBBS.



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CHICAGO'S CROWDED CONCERT WEEK

Germaine Schnitzer Soloist with Local Orchestra—New Laurels for Julia Culp and Leopold Godowsky—Kneisel Quartet's Farewell

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, April 7, 1913.

THE French school of composers as represented by Vincent d'Indy occupied the principal place in the program presented Saturday evening by the Chicago Symphony Orchestra "Founded by Theodore Thomas." D'Indy's B Flat Symphony is a masterpiece of orchestral color. The novelty of the program was the "Overture to a Play," written by the sixteen-year-old Erich Korngold. It is a work of much interest, very modern in its orchestration, and foretells greater things to come.

Germaine Schnitzer, a pianist of excellent ability, was the soloist. She gave to the Schumann Concerto in A Minor a thoroughly musical interpretation. Her technic is exceedingly good and her sense of emotional values is sound. Miss Schnitzer responded to the hearty applause with the Schubert-Tausig "Marche Militaire." Goldmark's "Cheerful in the Spring Time" closed the program.

The patrons of the benefit concert given in Orchestra Hall Thursday evening by the Chicago Symphony Orchestra were well repaid for contributing to a charitable cause, as Mr. Stock and his men furnished a program of admirable quality. Since the services of the conductor, the orchestra, the ushers, the use of the hall and the printing were donated, the gross receipts of the concert, amounting to \$1,625.25, were turned over to the Chicago Association of Commerce Relief Fund.

The program, with one or two exceptions, was a repetition of that given Thanksgiving Day. Dvorak's Symphony in E Minor from the "New World" received even a more wonderful reading than on the previous occasion. To a conception already beautiful Mr. Stock added a grace and refinement truly remarkable.

Enrico Tramonti, harpist of the orchestra, was the soloist of the evening. His solo, "Tristesse," by Lezano, was accepted with such distinct approval that he was obliged to respond to two encores.

The other numbers were the Overture to Weber's "Euryanthe," Enesco's "Roumanian Rhapsody," a group which included "The Bee," Schubert; "Menuet," Beethoven; "Humoresque," Dvorak, orchestrated by Frederick Stock; Glazounow's "Valse de Concert," Op. 47, No. 1, and Tchaikowsky's "Marche Slav."

Godowsky and Culp Recitals

Saturday afternoon at Orchestra Hall, Leopold Godowsky, pianist, appeared in a program that surpassed in beauty and variety his first recital of the season. Mr. Godowsky's superb technic is not the most impressive feature of his playing; it is his untiring intellectual activity which puts a new and deeper meaning into monotonous phrases; his attention to fineness of detail that wins the sincere admiration of his audience. His playing of Schumann's "Kinderscenen" was filled with poetry and sympathetic understanding. The brilliant and tremendously difficult Sonata in B Minor of Liszt was given a masterly interpretation. Mr. Godowsky's own compositions are distinctly admirable. He played six numbers from his "Walzermasken," of which "Carneval," "Perpetuum mobile" and "Abendglocken" were the most interesting. The rest of his program consisted of Grieg's Ballade in Form of Variations on a Norwegian Theme, the G Minor Ballade, G Major Nocturne, the Andante Spianato and Polonaise of Chopin. Mr. Godowsky generously responded to numerous encores, playing Schumann's "Bird as Prophet," "Gnomesreigen," by Liszt, Chopin's C Sharp Minor Waltz, Op. 64, and Schubert-Liszt's "Hark! Hark! the Lark."

Julia Culp's appearance here Sunday afternoon in a program consisting entirely of German songs drew a large audience to Orchestra Hall. Three times this season Miss Culp has proved to Chicago not only that she is Holland's greatest *lieder* singer, but one of the greatest *lieder* singers of the world. Her interpretations are stirring and vivid. In the Schubert songs, "Im Abendroth," "Die Post," "Suleika," "Ständchen," "Ungeduld," Miss Culp displayed admirable vocalism and intensity of emotion. Schumann's cycle, "Frauenliebe und Leben," offered a worthy example of the singer's power of resourceful contrast. Miss Culp evinces true fondness for Brahms. In "Feinsliebchen, du sollst mir nicht barfuss geh'n," "Wie komm ich denn zur Thur herein," "Schwesterlein" and "O, Liebliche Wangen," humor, poetic sentiment and pathos were skillfully expressed. To this group

Miss Culp added as encores Brahms's "Ständchen," "Vergebliches Ständchen" and Schubert's "Ave Maria." Conrad V. Bos supplied ideal accompaniments.

Kneisel Quartet's Last Concert

The Chicago Chamber Music Society presented the Kneisel Quartet at the last concert of the season Thursday afternoon in Orchestra Hall Foyer. It is difficult to find much that is new to say of the interpretations of the Kneisel Quartet, as they always do everything so well and their programs are so satisfying. Beethoven's Quartet in F Major, op. 18, one of his early works, showing the influence of Haydn and Mozart, was the opening number. The *Allegro con brio* and *Scherzo* were delightfully refreshing and the *Adagio* was delivered with expressive simplicity. In Dvorak's Terzetto, for two violins and viola, Mr. Kneisel, Mr. Letz and Mr. Svecenski attained brilliant tonal effects. Two movements from Reger's E Flat Quartet closed the program.

A printed announcement from the executive committee of the Chamber Music Society was attached to the program, stating that the season had been successful financially, and that, therefore, it was not necessary to call upon the sustaining members for any portion of their guarantees.

Leon Sametini, violinist, and Rudolph Reuter, pianist, appeared in joint recital Tuesday evening at the Ziegfeld Theater under the auspices of the Chicago Musical College. Mr. Sametini recently gave such convincing proofs of his musicianship in his reading of the Brahms Concerto with the Chicago Symphony Orchestra that his audience was well prepared for his excellent interpretation of the Bruch G Minor Concerto. Mr. Reuter played the Schumann Carnival, Op. 9, with more brilliancy than poetry, but his work in the "Kreutzer Sonata" was splendid. Both Mr. Sametini and Mr. Reuter found in the Beethoven number an opportunity for displaying fine musical insight and unusual technical facility. J. Francis Connors played indifferent accompaniments.

Mrs. Longman Orchestra Soloist

At the final orchestral concert given at the Chicago Sinai Congregation, Sunday evening, Marie White Longman, contralto, appeared as soloist. Mrs. Longman's voice is of unusual power and wide range and her singing displays commendable musicianship. She gave Sidney Homer's somber "Song of the Shirt" a sympathetic interpretation. Her second group of songs, consisted of "The Love of Jane," "Old French," "Last Night," Kjerulf; "Hans und Liesel," old German; "It Isn't Raining Rain to Me," Carey, and "Hame," Davies. Mrs. Longman's perfect enunciation deserves especial praise. The accompaniments were well played by Jean Burgess.

The orchestral numbers, conducted by Arthur Dunham, were the Overture to Smetana's "The Bartered Bride," "Evening in Camp" and "March of the Sardar," from the "Caucasian Sketches," by Ippolitow-Iwanow; a Fantasy of Gounod's "Faust"; Fantasy, "Cavalleria Rusticana," Mascagni, and Tchaikowsky's "1812" Overture. "The Evening in Camp" was well received and brought particular commendation for the viola and English horn obbligatos of Messrs. Dasch and Hesselbach. Mr. Dunham contributed an organ solo, "Fanfare-Concert Etude," by Shelley. He played two encores in response to the vigorous applause.

Pupils' Recitals of Merit

Advanced students of Henriot Levy appeared in recital at Kimball Hall Saturday afternoon. An excellent program was given adequate performance. Mendelssohn, Moszkowski, Cyril Scott, Liszt, Schubert-Liszt, Chopin-Liszt, Henselt and Liszt-Busoni were the composers represented. Mr. Levy played the orchestral parts.

At a concerto recital by advanced students of Earl Blair, Tuesday evening, April 1, Luella Ahlschlager played the first movement of three concertos, the Beethoven E Flat Major, the Tchaikowsky B Flat Minor and the Liszt in E Flat. Lenna Fitzsimmons and Agnes Eiberg also played with much credit. Frank Parker sang a group of songs by Carpenter and selections by Steere and Coleridge-Taylor, which were heartily received.

The last concert of the Amateur Musical Club's season was given Monday afternoon in the Studebaker Theater. The program was furnished by Marion W. Williams, violinist; Harriet M. Smulski, soprano; Mrs. Rose Lutiger-Gannon, contralto; and Prudence Neff and Winifred Wallace Lamb, pianists, assisted by Joseph

Schreurs, first clarinetist of the Chicago Symphony Orchestra. Selections by the following composers were offered: Debussy, César Cui, Kreisler, Weckerlin, Labori, Bachelet, Weber, Delibes, Chopin and Dohnanyi.

A performance of Gounod's "Faust" was given Tuesday evening at the Globe Theater by the Drake School of Music under the direction of Earl R. Drake, for the benefit of the flood sufferers throughout the States of Indiana and Ohio. The entire cast, the chorus and orchestra and the ballet were pupils of the school. The principals were *Faust*, Kennard Barradell; *Mephistopheles*, Joel Mossberg; *Valentine*, Charles S. Wengerd; *Siebel*, Leota Gilbert, and *Martha*, Mariam Lynch. The performance was very well attended, and the audience very enthusiastic.

MILDRED GOODFELLOW.

PHILHARMONIC IN TORONTO

Stransky and His Men Assist Dr. Broome's Chorus in Concert

TORONTO, CAN., April 7.—The Oratorio Society of Toronto, under the baton of Dr. Broome, and assisted by the New York Philharmonic Orchestra, under Josef Stransky, gave two concerts here last Monday and Tuesday evenings to much pleased audiences. The society's regular membership was supplemented by the Woman's Musical Club of 100 voices and a children's chorus of 500.

Noteworthy was the singing of a children's cantata by Rathbone, "Vogelweid, The Minnesinger," a composition of more than common beauty, excellently fitted to the peculiar demands of a juvenile choir, and which has never been sung in this country hitherto. Dr. Broome's own work, "Hoist the Sail," received a rousing reception, and hearty approval met Mr. Knight's "Song of the Bell," an arrangement of Longfellow's poem.

The orchestral program clinched the hold on Toronto's affections which Mr. Stransky and his band began so well a year ago. The numbers included Liszt's symphonic poem, "Les Préludes," Richard Strauss's "Don Juan," Berlioz's overture "Benvenuto Cellini," Wagner's overture to "Rienzi," Schubert's "Unfinished" Symphony and the glorious "Ride of the Valkyries." At the close of the latter the audience almost shouted its acclaims and again and again Mr. Stransky was brought out to bow his recognition.

R. B.

BELATED RECITAL BY BLOOMFIELD ZEISLER

American Pianist Again Astonishes with Brilliant Qualities of Her Artistry

Coming to New York near the end of a long list of this season's piano recitalists, Fannie Bloomfield Zeisler was given the heartiest kind of a welcome at Æolian Hall on April 5 by an audience which included a large number of the pianist's staunch admirers and a goodly representation of students. These latter must especially have found much inspiration in the buoyant, vigorous playing of this American artist, as her performance was marked by all the technical brilliancy, bounding sense of rhythm and unusual dynamic power which have made her recitals so exhilarating.

Not empty handed had the pianist returned to New York, for she submitted for approval three pieces by a Scandinavian composer, Th. Otterstroem, not hitherto familiar to this public. Of these the D Minor prelude proved less interesting than the Prelude in C Sharp Minor, for the pianist interpreted its fetching rhythms with such evident zest that a repetition was demanded. This composer's Fugue won a similar reward of applause as an effective working out of this form.

Fullest enjoyment of Mme. Bloomfield Zeisler's remarkable dexterity was found in her reading of the Schumann "Etudes Symphoniques" and the Liszt "Mephisto" Waltz, which she had programmed by request as a final number. A similar request, no doubt, accounted for her reviving of the Mendelssohn "Spring Song" as the consequent encore, with the Rubinstein Staccato Etude and Poldini's "Dancing Doll" as further additions.

Astounding octave work characterized the performance of the Chopin Etude, op. 10, No. 5, which was repeated. The pianist was deluged with roses after the Chopin group, and with her face entirely hidden she waved one small bouquet as a sign that she was coming back for an encore.

K. S. C.



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INITIAL ANNOUNCEMENT FOR CONCERT DATES—SEASONS

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Goethe's "Faust" Read with Liszt's Music

Edith Cline Ford, dramatic reader, gave a "dramatic interpretation" of Goethe's "Faust" in the Waldorf apartments of the Waldorf-Astoria, New York, on Friday evening of last week, assisted by William Henry Humiston, pianist, and A. v. C. P. Huizinga, Ph. D.

The recital consisted of the "Faust" drama, condensed into three portions, each of these preluded by a movement, also condensed, from Liszt's "Faust" Symphony. This was played by Mr. Humiston, who had made a reduction of the symphony for this occasion, finding no published editions for piano solo that were sufficiently literal. Mr. Humiston also made some remarks on the various composers' music to the "Faust" story, pointing out where the music of Liszt was in his opinion the finest.

There was much applause for reader and pianist, the audience being enthusiastic. Dr. Huizinga spoke at great length on the study of "Faust" as a classic, emphasizing the symbolic significance of the second part, which is so rarely studied.

Miss Gerhardt and Mr. Ysaye Give Recitals in New Orleans

NEW ORLEANS, April 3.—This is a notable week in the present musical season here, for we have had two concerts of supreme excellence, Elena Gerhardt and Ysaye being the visiting artists.

Miss Gerhardt was the attraction for the fourth Philharmonic concert Monday evening, March 31, and her inspired singing aroused the tremendous audience to a high degree of enthusiasm. Sincerity is the chief characteristic of her art, and her tone is consequently convincing because the whole woman is in it. She proved herself a masterful interpreter of Schubert, Schumann, Strauss and, above all, Hugo Wolf, her singing of "Gesang Weyla's" being of thrilling breadth and ecstatic fervor.

On April 1 the concert by Ysaye took place, the Athenæum being again filled to the doors. Of his playing it is superfluous to speak. One is reminded of the luminous observation made by a brilliant critic on one occasion of his appearance with the Boston Symphony Orchestra: "His playing was such that I looked for the halo around his magnificent head." B. N.

Pronounced Success for Maude Klotz in Brooklyn Philharmonic Concert

A pronounced success was won by Maude Klotz, the popular young soprano, at her appearance with the Brooklyn Philharmonic under Dr. Felix Jaeger at the Academy of Music on March 25. With a wealth of tone beauty and interpretative skill Miss Klotz sang "Solvejgs Lied," by Grieg, her thorough understanding of the spirit of the Norwegian poetry aiding her materially. "Bergere Legere," by Wekerlin, "My Laddie," by William Armour Thayer, and "The Leaves and the Wind," by Leoni, were all presented with intelligent insight, aided by a colorful voice that lends itself to a great variety of expression. Added to her pleasing vocal quality was a personality more than ordinarily engaging. G. C. T.

Elizabeth Choral Society Sings an Excellent "Elijah"

ELIZABETH, N. J., April 7.—The Elizabeth Choral Society, under the able conductorship of Thomas Wilson, presented Mendelssohn's "Elijah" on Thursday evening last at Westminster Presbyterian Church. The church was filled to overflowing by the music-lovers of Elizabeth and vicinity, who listened to the presentation of the work with enthusiastic signs of approbation. The society numbers more than one hundred singing members and has been well drilled in its work. Careful rehearsal was evident in the precision of attack, attention to shading and clarity of diction. The chorus had the assistance of Marie Stoddart, soprano; Mrs. Baldwin, contralto; Mr. Harrison, tenor, and Charles N. Granville, bass, who all fulfilled their tasks to the entire satisfaction and pleasure of the audience. Mr. Granville's singing of the title rôle was deeply impressive. S. W.

CINCINNATI MUSIC UPSET BY FLOOD

Local Orchestra Unable to Make Tour—First Hearing of a Trio by Andrae

CINCINNATI, April 5.—The effect of the Miami Valley flood is still making itself felt by necessitating changes in the plans of local musical organizations. The Cincinnati Symphony Orchestra, which was to have been on tour this week, was unable to get away, and indeed it is doubtful if the concerts could have been given even if the orchestra could have made the trip, for Dr. Kunwald has been quite ill, and it is reported that he has been the victim of ptomaine poisoning. The Ysaye concert management gave up all hope of getting this distinguished artist here, though he made a desperate effort to reach Cincinnati from Oxford by automobile for his concert arranged for March 25. And now the recital by Mme. Julie Culp has been postponed—again on account of delays due to the flood. Cincinnati artists lost many engagements booked.

Douglas Powell suffered three canceled engagements, which could not be postponed and which he was unable to fill owing to the crippled transportation facilities, and the Cincinnati contralto, Alma Beck, with assisting artists, Nina Parke Stilwell, 'cellist, and Betty Gould, pianist, were caught near Dayton, and after a week were able to reach Cincinnati by making part of the trip in an automobile through Dayton. With commendable bravery, Miss Beck has left Cincinnati again and will fill two engagements right in the heart of the flood district. The Matinée Musicale was forced to postpone its final concert of the season, which was to have been given by Rudolph Ganz, pianist, and Léon Rains, baritone, but Mrs. Adolf Hahn, president of the club, announces that arrangements are under way for an early appearance of both these artists.

One particularly delightful concert was given Tuesday evening by local musicians, when the Cincinnati Symphony Chamber Music Society gave the last concert of its series with the assistance of Hans Richard, pianist, and magnanimously gave the entire receipts to the flood sufferers.

The program was of more than usual interest by reason of the performance of a trio, from manuscript, of Volkmar Andrae. This trio, in E Flat, for violin, 'cello and piano, had not heretofore been given in America. It is a most interesting composition, possessing individuality and good thematic material, which is rather elaborately developed. As played by Emil Herman, violinist, Julius Sturm, 'cellist, and Hans Richard, pianist, it proved one of the most delightful things given at these concerts this season.

The remainder of the program included the G Minor Quartet of Haydn, splendidly played, and two of the Glazounow "Novellen."

Notwithstanding the fact that many of the towns in the immediate vicinity of Cincinnati are hard hit by the flood, the sale of tickets for the performances of the Chicago Grand Opera Company, April 26, 28 and 29, continues brisk, and the result of the efforts of Richard Pick, who is representing the opera management here, is being shown in places which heretofore have failed to respond to the efforts of those who have presented opera in Cincinnati.

The Cincinnati Conservatory of Music presented Signor Tirindelli's brilliantly gifted pupil, Gertrude Isidor, in a violin recital, last Thursday evening. She played a program of large proportions, made up of the Bruch Concerto, No. 2, op. 44; Bach Chaconne (for violin alone); Tchaikovsky Concerto, D Major, op. 35. In this difficult undertaking she proved herself equipped with mentality, technic and artistic temperament. Miss Isidor was splendidly supported at the piano by Harold Morris.

A large audience gave evidence of thorough appreciation.

A splendid audience attended the students' recital at the Conservatory yesterday afternoon, when the classes of Pier Adolfo Tirindelli, Theodor Bohlmann, John A. Hoffman, Louis Schwebel, Albert Berne, Mabel Dunn and Leo Paalz were represented by Mrs. Gladys E. Gill, Anna Coan, Anna M. Bayer, Jacob Jackmann, Corinne Pfaff, Marie Elise Johnson, Estelle Winter, Bessie Pharr, Dorothy George, Clara Wilhelmy, John Thomas, Helma Hansen and Emily Hillman Allison. F. E. E.

'CELLIST VAN VLIET WINS NEW HONORS IN MIDDLE WEST



A Cartoonist's Conception of Cornelius Van Vliet, Solo 'Cellist of the Minneapolis Symphony Orchestra

CHICAGO, April 7.—Cornelius Van Vliet, solo 'cellist of the Minneapolis Symphony Orchestra, who has had remarkable success on the recent tour of the orchestra, passed through Chicago Wednesday of this week on his way to fill recital dates in Elkhart, Ind., and Oshkosh, Wis., after which he returns to Minneapolis in time for the regular Friday evening concerts. Mr. Van Vliet will return to Chicago at the end of the Minneapolis season for recitals throughout the adjoining territory and will make Chicago his headquarters throughout the Summer. N. DE V.

Baltimore Club Hears Compositions by Young Pianist

BALTIMORE, March 31.—Marguerite W. Maas, pianist, and Elizabeth J. Leckie, mezzo-soprano, gave a praiseworthy recital at the Arundell Club on March 29. The special feature was the piano and vocal compositions of Miss Maas, including, "Berceuse," "Pierrot's Serenade," "Legend" for piano, and three songs, "My Rosary," "The Half Ring Moon" and "My April Lady." Other piano numbers were Beethoven's Sonata in E Minor, Chopin's Scherzo, from Sonata in B Flat, and Liszt's Hungarian Rhapsody, No. 12. Miss Leckie's pleasing selections included numbers by Ware and Cadman. W. J. R.

Recalls for Elman in Baltimore

BALTIMORE, April 7.—Mischa Elman, the Russian violinist, presented an excellent program at his recital at Ford's Opera House, April 1. He played in his characteristic style and delighted a large audience, the recalls being numerous. His program included the Mozart Sonata in B Flat and Wieniawski's Concerto in D Minor. Percy Kahn was an excellent accompanist. W. J. R.

END OF MINNEAPOLIS ORCHESTRA'S SEASON

Maude Klotz an Admired Soloist at Closing Concerts—Local Pianist Wins Favor

MINNEAPOLIS, April 7.—The Minneapolis Symphony Orchestra, Emil Oberhoffer conductor, closed its tenth season Sunday afternoon, March 30.

The closing evening concert was given Friday evening, March 28. Hundreds were turned away for the afternoon concert and the house was filled for the evening concert. The large audiences gave Mr. Oberhoffer and his men most enthusiastic applause at the close of both concerts.

Beethoven's Symphony No. 6 in F Major, op. 68, the "Pastoral," was the symphony of Friday evening and very beautiful was Mr. Oberhoffer's reading of the lovely work. The other orchestral numbers were the Prelude to "Die Meistersinger" by Wagner and "Reigen Seliger Geister" from "Orpheus," by Gluck. The soloist of the evening was to have been Tina Lerner, the Russian pianist, but too late to make an announcement in the afternoon papers the management received word that Miss Lerner was delayed by the floods and could not reach Minneapolis in time for the concert. Jessie Weiskopf, the young local pianist, who was soloist with the orchestra at a recent Sunday concert, substituted, playing the Concerto No. 2, in G Minor, by Saint-Saëns. She played exceedingly well and the audience gave her a most cordial greeting.

Maude Klotz, a young singer from the East, who has a pleasing light soprano, was the soloist of the closing concert. Despite the fact that Miss Klotz was obliged to travel to Minneapolis through the floods and put up with delayed trains she appeared in time for the Sunday afternoon concert and proved her right to rank high among America's concert sopranos.

To say that she was successful in putting it mildly, for the enthusiastic audience of over three thousand people gave her an ovation such as few artists have ever received there and Mr. Oberhoffer publicly congratulated her.

Miss Klotz sang the "Un Bel Di," from "A Madama Butterfly," which gave her an opportunity to show not only the rare beauty of her voice but also her splendid interpretative ability.

In the second part of the program Miss Klotz sang the aria "Mia Picciarella" from the opera "Salvator Rosa" by Gomez and it proved a happy choice. She sang it brilliantly and the big hall fairly rang with enthusiastic applause. After repeated recalls Miss Klotz was obliged to respond to two encores and sang "Spring" by Henschel and the "Chanson Provençal" by Del' Aqua.

The program included numbers by Wagner, Dvorak, Massenet, Volkmann, Herbert and Cyrill Kistler, the latter being Mr. Oberhoffer's first teacher.

The season, when it closes with the Spring tour, will be the busiest the orchestra has ever had, seventy-seven concerts having been given.

The soloists for the Spring tour will be Luella Chilson-Ohrman, soprano; Barbara Sait, contralto; Joseph Schenke, tenor, and Arthur Middleton, baritone. The first out-of-town concert of the season was given in Winnipeg, April 7. E. B.

Daniel Wolf, pianist, gave an excellent performance of Dohnanyi's Rhapsodie in F Sharp Minor and other works at a recent recital in Baltimore. Mr. Wolf is taking an advanced piano course under George F. Boyle at the Peabody Conservatory.

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IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

American Institute Pupils in Recital

Two students of the American Institute of Applied Music, New York, were heard at recital at the Institute, on Monday evening, April 7. Elsie Lambe, pianist, a pupil of Miss Chittenden, dean of the Institute, played "Vecchio Minuetto" by Sgambati; Gavotte, Sapellnikoff; "Romance," Rubinstein; "Viola Melodie" Thalberg; "Gnomesreigen," Liszt; "Meditation," Tschaiakowsky; Etude, op. 25, No. 6, Chopin; Nocturne, op. 5, Schutt; Polonaise, op. 22, Andante from Sonata, op. 5, Brahms; "Soeur Monique," Couperin, and Gavotte and Variations, Handel. Miss Lambe's playing of this difficult program proved that she is a player of high attainments, and the possessor of an excellent technique. Mrs. Gladys L. Davis, contralto, a pupil of McCall Lanham, displayed a voice of much beauty and color, and her interpretation of the songs allotted her proved her excellent training. She sang "My Heart is Weary," from Nadeshda, by A. Goring Thomas; "I would my song were like a Star," by Kursteiner, Harriet Ware's "Mammy Song" and a Hindoo Song by Bemberg.

* * *

Becker Pupils in Musicales

Gustav L. Becker gave an exceptionally interesting pupils' musicale last Sunday afternoon at his studio in Aeolian Hall, when he lectured on "Haydn and His Influence." Mr. Becker was assisted by a string quartet from the orchestra of the Metropolitan Opera House, the members including Louis Green, Willie Rowell, Morton Lachenbruch and Joseph Gartsch. The program included:

1. Sonata No. 11, G Major, Haydn, Emanuel Cizek; 2. Theme and Variations from "Emperor" Quartet, Haydn, String Quartet; 3. Sonata No. 4, G Minor, Haydn, Charlotte Jaekel; 4. Lecture, "Haydn and His Influence," Gustav L. Becker; 5. Sonata op. 2, No. 2, Beethoven, Ruth Sexton; 6. Sonata op. 27, No. 1, Beethoven, Alice Levy; 7. Suite, "Reminiscences of Youth," Gustav L. Becker, String Quartet.

The last number was particularly significant, as it was the first public hearing of Mr. Becker's new Suite for strings, which occasioned enviable comment when it was privately given last Winter. It comprises six numbers, each a mood or an episode of youth, each part having individuality and the whole presenting a well-balanced colorful composition.

* * *

Musical "Teas" by Mrs. Wessell

Mrs. Florence Wessell, the New York accompanist and coach, has announced a series of "teas" for Sunday evenings during April, at her studio, No. 8 West Fortieth street. She gave the first of these on Sunday evening, March 30, on which occasion Bonarios Grimson, violinist, Mrs. John Flagler, contralto, and Mrs. Alexander Duer Irving, soprano, gave a very interesting program. On the evening of April 6, Dorothy Hoyle, violinist, was heard in some Kreisler selections. Mrs. Stanley Gifford, soprano, who received her entire training under Mrs. Wessell, sang some operatic arias that displayed the beautiful qualities of her voice. Mrs. Roy Chester Magargel, contralto, sang in a very pleasing manner some German *lieder*, and Mrs. Preston Kenyon added to the pleasure of the evening with a few Massenet selections, with violin obbligato.

* * *

Summer Courses for Institute of Applied Music

The American Institute of Applied Music, New York, has just announced its special summer courses, which will begin on June 23 and last until the first of August. The courses are vocal music, piano, violin, harmony and organ.

* * *

Huhn Program at Mr. Buck's Studio

Dudley Buck, the New York vocal teacher, gave an afternoon of the songs of Bruno Huhn at his Aeolian Hall studios on Friday afternoon, April 4. The program was presented by three of Mr. Buck's pupils, Caroline Crenshaw, soprano; Mrs. Marie Bossé Morrissey, contralto, and Andrew A. Smith, Jr., baritone. The composer, who was present, shared in the applause of the afternoon. The songs heard included "Strophon the Shepherd," "How Many Thousand Years Ago," "Good-Bye," "Love's Philosophy," "If I

Were a Bird," "A Broken Song" and "Neath the Apple Tree," by Miss Crenshaw, Mrs. Morrissey in "I Mind the Day," "The Merry Month of May," "I Arise from Dreams of Thee," "Love's Retreat," "Till I Wake" and "The Fountain," "Back to Ireland," "Erin," "The Grand Match," "A Song of Glennan," "Cato's Advice," "The Plague of Love" and "The Light That Lies," by Mr. Smith.

The three singers exhibited exceptional ability and showed the results of superior training. Artistic taste in the interpretations and excellent voice production characterized each song. At the close of the recital Mr. Buck sang Mr. Huhn's stirring "Invictus," winning hearty applause. He then introduced the composer to the audience, Mr. Huhn, who expressed his gratitude to Mr. Buck, to the three singers and to the audience for its manifestations of appreciation. He declared that the recital was in no sense the conventional "pupils' recital" but represented the work of artistic singers of whom Mr. Buck had good reason to be proud.

* * *

At the Russell Studios, Carnegie Hall, there are various activities marking the important work of this music center. Mrs. Jessie Marshall, soprano, one of Mr. Russell's graduates and assistants, sings in joint recital with Phillipe Couderc, baritone, Monday afternoon, April 16, in the Grand Ball Room of the Hotel Plaza, and April 16 in Wisner Hall, Newark, this same singer will give a recital of "home songs," assisted by Alma Holm, pianist, also of the Russell Studios.

* * *

Max Jacobs Pupils Prove Ability

Max Jacobs, the New York violinist, in addition to his solo and quartet playing, has put before the public several able young violinists who have pursued their studies under his guidance. During the last week

Julia Culp's Second Washington Recitals

WASHINGTON, D. C., April 8.—The return engagement of Julia Culp, the Dutch *lieder* singer, under the local management of T. Arthur Smith, was even more enthusiastically received than her first visit earlier in the season. Her program included groups of Schubert, Schumann and Brahms songs, and, by special request, a delightful group of English songs. Mme. Culp certainly has interpretation down to the finest art, and, coupled with this, she has a beautiful contralto, which she employs most artistically. W. H.

Léon Rains in Toledo Concert

TOLEDO, O., April 4.—Léon Rains, the noted basso and court singer of the Dresden Opera, was soloist last evening at the Wagner Centenary Concert given by the Toledo Männerchor at the Valentine Theater. A large audience greeted both club and artist and thoroughly enjoyed the Wagner program. Harold Osborn Smith, Mr. Rains's accompanist, was unable to reach Toledo on account of the floods and Mrs. Otto Sand, a local pianist, was the accompanist for the evening. F. E. P.



Gertrude Franklin Salisbury

BOSTON, April 1.—Gertrude Franklin Salisbury, of Brookline, for many years a noted concert singer, died suddenly yesterday afternoon. Mrs. Salisbury was born in Baltimore, Md., in 1858. She received her early education in the city, and studied singing under Sig. Agramonti, in this country, later going to Paris, where she became a pupil of Mme. Lagrange and Prof. Barbot, of the Paris Conservatoire. Several years later she went to England and studied oratorio and English ballad music under Randegger in London, where she later took a more extended course in that study under Mme.

four of them appeared publicly in New York. Max Rosenzweig was heard at a concert in Brooklyn, playing the Wieniawski D Minor Concerto; Abraham Rosen, at the Educational Alliance, on March 30, interpreted the two Beethoven Romances and Nachez's "Gypsy Airs"; Julius Weitzer, at the City College, on April 3, played the Wieniawski Polonaise and Kreisler pieces, and Master Robert Spokany, in Aeolian Hall, on April 6, was heard in Sarasate's "Zigeunerweisen," a Beethoven Minuet, Zimbalist's "Orientale" and De Beriot's Seventh Concerto.

* * *

Kuzdo Pupils in Recital

Victor Kuzdo, the violinist, presented his pupils in recital at the New York Institute of Music on Saturday evening, March 30. The ensemble numbers were a Prelude for three violins by Rieding, played by the Misses Alderson, Enloy and Mr. Fay, and Papini's "Rustic Scene" for four violins, in which the same players and Master Stein appeared. The solo numbers were Miss Alderson's playing of Thome's "Ecstasy" and a Brahms Hungarian Dance, Master Stein's performance of Mr. Kuzdo's "Niagara Revery," and a Sarasate Spanish Dance, Mr. Fay in Vieuxtemps's "Fantasia Appassionata" and Miss Enloy in the Auer transcription of Chopin's E Minor Nocturne and Sarasate's "Introduction and Tarantella." The players were all advanced violinists and showed considerable ability, reflecting great credit on Mr. Kuzdo.

* * *

William J. Falk to Teach This Summer

William J. Falk, teacher of voice and assistant to Oscar Saenger, announces that he will devote three days per week to teaching in New York during the Summer months, as last year, because of the demand from out-of-town teachers and pupils. Edith F. Worn, a Falk pupil, has been appearing recently with success in concerts and recitals and Bertha Heymann, another pupil, has been successful in musical work in Pittsburgh.

Rudersdorff. About twelve years ago she retired from the concert field, and has since devoted her attention to teaching. She was widely known as an admirable teacher. E.

Thomas Q. Seabrooke

Thomas Q. Seabrooke, for more than twenty years well known as a comedian in light opera, died April 3 in Chicago. Mr. Seabrooke, whose real name was Thomas Quigley, was born in Mount Vernon in 1860. He made his first appearance in operetta in 1888 in "The Little Tycoon" and in 1890 played with De Wolf Hopper in "Castles in the Air." It was in "The Isle of Champagne," produced in May, 1892, and which ran for three years, that he made his great success. In later years he appeared in "Yankee Doodle Dandy," "Erminie," "The Rounders" and "Piff, Paff, Pouf," and in 1896 he was in "The Alcade" in Chicago.

Mrs. Francis J. Hulette

Mrs. Francis J. Hulette, a graduate of the Boston Conservatory of Music, died April 1 at her home, No. 1713 East Fourteenth street, Flatbush, L. I. Mrs. Hulette many years ago appeared in grand opera. She was the mother of Gladys Hulette, now appearing on the dramatic stage, and also leaves two sons.

Richard Lloyd Willing

PHILADELPHIA, April 1.—Richard Lloyd Willing, 80 years old, head of one of Philadelphia's oldest families, died of heart disease to-day. Mr. Willing spent much of his time studying music and organized the old Amphion Club, a famous organization of wealthy amateurs.

Mme. Gertrude Savage-Washabaugh

Mme. Gertrude Savage-Washabaugh, a young pianist of exceptional ability, who had been associated with the Louis Arthur Russell studios in Carnegie Hall, died on March 30. Mme. Savage had won a very favorable reputation for her playing of Chopin and Schumann compositions.

Eleanor Clift

Eleanor Clift, organist of the First Baptist Church at Bordentown, N. J., for more than thirty years, died there April 4 in her 74th year.

COMPOSERS' PROGRAM BY NEW YORK "BOHEMIANS"

Compositions of Huss, Heinrich, Goetschius and Bendix Interestingly Presented

The second "composers' program" of "The Bohemians" was given at Luchow's, New York, on Monday evening, April 7, when a large gathering listened to the compositions of four fellow members, Henry Holden Huss, Max Heinrich, Percy Goetschius and Max Benedix.

Mr. Heinrich was presented as the composer of two songs, "Der Knochenmann" and "Die Zitter lockt, die Geige klingt," sung by Otto Goritz, of the Metropolitan Opera House, with violin obbligato by Edouard Dethier. The songs were interesting and were much applauded, the first being redemanded. Mr. Dethier played the difficult violin parts with virtuosity.

In his Sonata in G Minor, op. 19, Mr. Huss had the assistance of Carl H. Tollefsen, who united with him in an excellent reading of the work. The sonata has been heard frequently in New York among the violinists who have played it being Franz Kneisel, to whom it is dedicated. Mr. Tollefsen, Theodore Spiering and Georges Vigneti. From its first performance it has been recognized as a work of marked individuality, with strong vital themes worked out in musicianly manner and a fine flow of melodic invention. The composer played the piano part splendidly, sharing the applause with Mr. Tollefsen.

Dr. Goetschius, the eminent theorist, played his own Reverie, op. 14, and Prelude and Concert Fugue in C Sharp Minor, op. 23, for piano, disclosing in the latter mastery of intricate polyphonic writing in fugal form.

Considerable interest attached to the first performance of Max Bendix's Concerto in E Minor, op. 15, which Mr. Bendix played himself, with Paolo Gallico at the piano. The work is brilliant and should make an immediate appeal to violinists. Mr. Bendix played admirably and was given an ovation at the close of the work.

A. W. K.

Mischa Elman's Washington Recital

WASHINGTON, D. C., April 8.—Under the direction of Mrs. Wilson-Greene, Mischa Elman appeared in a violin recital on April 2, presenting an exceptionally heavy program, including two sonatas, the Mozart in B Flat and the Handel in G Major; the Wieniawski Concerto in D Minor, the "Introduction and Jota," Sarasate, and a group of small numbers. Elman played with that same beauty of tone, ease and poetic interpretation that have won him fame. Mention should also be made of Percy Kahn, who presided at the piano, and gave excellent assistance. W. H.

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CONNELL DODGES FLOODS

But Baritone Finally Reaches Destination and Wins New Laurels

Horatio Connell, the bass-baritone, was one of the musical artists who witnessed some harrowing sights caused by the floods while traveling through the Middle West last week. Traveling from Philadelphia to Sedalia, Mo., via St. Louis and being "shipped" by the Pennsylvania Railroad from there to St. Louis via Chicago, he arrived nearly twelve hours late in the Western metropolis.

He finally arrived in Sedalia, where he gave a most successful recital before the Ladies Musical Club there on Monday, March 31. The consensus of opinion was that he made the deepest impression of any singer they had ever had there. His program comprised the recitative and aria "And God Said" and "Rolling in Foaming Billows," from Haydn's "Creation"; Schubert's "Der Wanderer" and "Wohin?" Schumann's "Wenn ich in deine Augen seh" and "Ich grolle nicht," Gounod's "She Alone Charmeth My Sadness" and songs by Hahn, Loewe, Ronald, Galloway, Hatton and two Irish folk-song arrangements by C. Milligan Fox.

In Alton, Ill., he appeared as soloist with the Dominant Ninth Choral Society, Mrs. C. B. Rohland, director. The works produced at this concert on April 2 at the Temple Theater were Gounod's "St. Cecilia Mass" and Goring-Thomas's "The Sun Worshippers," in which Mrs. Maude F. Bollman, soprano, and John Young, tenor, sang the other solo parts. Mr. Connell scored another success there, and left for a recital before the Appleton Musical Club, after which he made his way East to Providence to sing with the Arion Society there under Dr. Jules Jordan in Bruch's "Fair Ellen," excerpts from his "Cross of Fire" and Elgar's "Caractacus" on Tuesday evening, April 8.

BROOKLYN ARION SOLOISTS

Anna Case and Sapirstein Add Luster to Program of Claassen Chorus

Prominent soloists were heard at the concert of the Brooklyn Arion Society, at the Academy of Music, on March 30, when, under the direction of Arthur Claassen, a program of absorbing interest was heard by a large audience. The artists included Anna Case, the Metropolitan Opera soprano, and David Sapirstein, pianist, while Charles Gilbert Spross accompanied at the piano and Pietro Alessandro Yon at the organ.

Miss Case proved a stellar attraction and her "Casta Diva," from "Norma," showed her in superb vocal condition and capable of delighting a most critical audience. Her other numbers were "Ich möchte schweben," Sjögren; "Lithauisches Lied," Chopin; "Cécilie," Strauss, and "The Wind That Shakes the Barley," by Mr. Claassen. Mr. Sapirstein played two Chopin preludes, the op. 28, No. 15, and op. 28, No. 16. There was compelling force in his interpretations which quickened the sympathies of his hearers in his early measures and maintained an interest throughout. His "Reminiscences de Don Juan," Mozart-Liszt, was full of conviction and color.

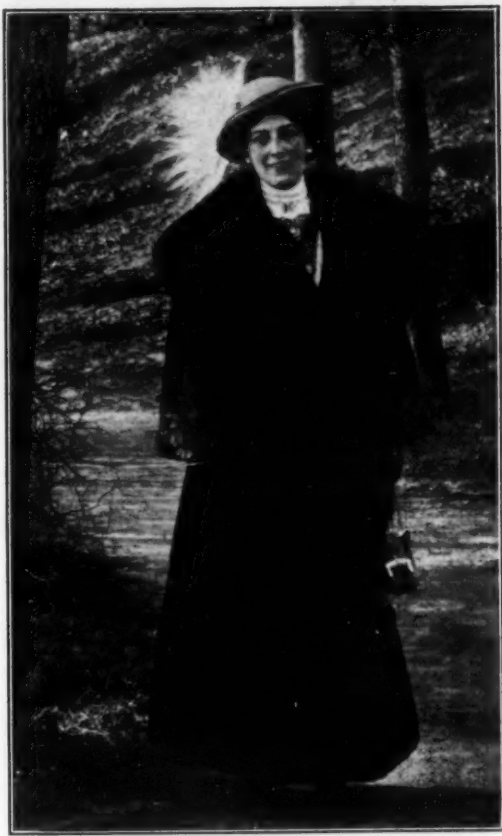
Interesting among the numbers of the male chorus was "Jerusalem Surge," by Mr. Yon, the women's chorus pleased with the Spicker arrangement of "The Blue Danube," and the two choirs united effectively with the orchestra in "Italia" by Bartosch. G. C. T.

Roosevelt in Methodist Hymnal

PHILADELPHIA, Pa., April 7.—Theodore Roosevelt now occupies a place in the Methodist Episcopal Hymnal. The hymn is called "Theodore," and was written in 1905 by Benjamin F. Copeland, with music by Peter C. Lutkin. This was brought to light to-day at the meeting of the Methodist ministers in Wesley Hall by the Rev. Carl F. Price of New York.

Mr. Price said he wrote Mr. Lutkin asking him why the hymn had been called "Theodore," and the reply stated that it was named after Theodore Roosevelt, because the music was so strenuous and the words so patriotic.

ETHEL PARKS URGES PINE-LADEN AIR AS SINGERS' PANACEA



Ethel Parks, the American Coloratura Soprano in Lakewood, N. J.

If Ethel Parks, the American coloratura soprano, were a practicing physician there is little doubt that she would prescribe for such of her Metropolitan Opera colleagues as were ailing a treatment consisting of much deep breathing among the pines at Lakewood, New Jersey. Mme. Parks has been spending some weeks at this American Winter resort, recuperating from a recent illness, and the above snapshot shows her on a stroll in this pine-laden atmosphere, the invigorating qualities of which she declares to be especially beneficial to singers.

Americans are to have a more general hearing of this native coloratura artist during the coming season, for, besides her appearances at the Metropolitan, Mme. Parks will be heard in concert during October, April and May, her concert destinies being directed by Haensel & Jones.

AID ALBANY FLOOD VICTIMS

Mme. Burns-Roure Star of Interesting Concert at State Capital

ALBANY, N. Y., April 7.—A program of varied interest served to introduce a company of musical artists of high merit on Friday evening, at Odd Fellows Hall. The concert was given as a benefit to the flood sufferers.

Mme. Estelle Burns-Roure, a dramatic soprano whose stage appearance is strikingly like that of Mary Garden, won an ovation for the very effective manner in which she sang songs by Debussy, Bachellet, Leoncavallo, Puccini and others. Her voice is of lovely quality and she controls it with consummate artistry. In Mrs. Beach's "The Year's at the Spring" she was especially successful.

Gregory Besrodny displayed fine tone and spirit and proved himself to be a young composer-violinist of unusual attainments and promise.

Miss de Forest-Anderson created interest by her playing of the flute. One of her numbers, "Birdland Fantasia," written by her, brought out another side of this young woman's talent.

Leonardo Uribe, a tenor of dramatic force, pleased in solo work and in his duet with Miss Frandini. Miss Frandini has a voice of lovely quality which she uses well.

Philip Sipser is an accompanist of ability and added much to the pleasure of the audience.

The entire program was warmly received by the many music-lovers of Albany who attended this concert.

Boston Opera Tenor in Quincy Concert

Boston, April 5.—A recital of unusual interest was given at Colonial Hall, Quincy, last week by Max Lippman, tenor of the Boston Opera Company, ably assisted by Mrs. James H. Slade, soprano, and J. Barraja-Frauenfelder, bass, with Enrico Barraja at the piano. Beside several operatic arias from "Martha," "Lohengrin" and "Aida," Mr. Lippman sang the "Chanson Naïve," by Strony, and "Amore," op. 11, No. 1, and "Dolce Richiamo," op. 24, No. 2, by Enrico Barraja. Mr. Strony accompanied his own composition. Mrs. Slade's solos as well as her duet with Mr.

Lippman were also given artistically. Mr. Frauenfelder sang arias and the Prologue to "Mefistofele" with success. Mr. Lippman was especially fortunate in his rendition of Lionel's aria from "Martha" and "Lohengrin's" Narrative, from "Lohengrin." Mr. Barraja proved an artistic accompanist. E.

ZIMBALIST AT LIEDERKRANZ

Violinist and Other Artists Welcomed with Claassen Chorus

The German "Liederkrantz," of New York, gave its second concert of the season on Sunday evening, April 6, in the concert hall of the clubhouse. The male and female choruses under the direction of Arthur Claassen were heard in several taxing numbers. Together they sang Fritz Volbach's "Vom Pagen und der Königstochter," with Elsa Kellner, soprano; Emil Zeh, tenor, and Carl Schlegel, baritone, in the solo parts, creating a profound impression. Another feature was the Finale from "Meistersinger," which was also well sung, Mr. Claassen holding his forces together with skill and musically insight.

The stellar attraction of the evening was the appearance of the brilliant young violinist, Efrem Zimbalist, who gave a masterly performance of the Mendelssohn Concerto, in which he carried his hearers with him to heights of enthusiasm. Later he played the "Prize Song," from the "Meistersinger"; Tor Aulin's Humoresque and a Chopin Waltz and was applauded to the echo. Miss Kellner was also heard in Liszt's "Freudvoll und leidvoll" and Spross's "I Know," in which she confirmed the fine impression which she had made in the Volbach ballad. The satisfactory accompanists were Eugene Lutsky and Otto A. Graeff.

OREGON ORCHESTRA'S WORK

Portland Organization Ends a Highly Successful Season

PORTLAND, ORE., April 1.—The Portland Symphony Orchestra, which was organized in January, 1911, by twenty of Portland's leading musicians, gave its last concert of the season on Sunday afternoon, at the Heilig Theater, and it was a pleasure to note the progress made, not only from a musical standpoint but in the splendid enthusiasm which prevailed, showing that the Portland public has come to appreciate the untiring efforts of those who have striven to make this orchestra (which is operated upon a co-operative basis and now numbers sixty members) one of the leading organizations of its kind on the Pacific Coast.

The conductors during the past season were three in number, elected by the members, Harold Bayley, Carl Denton and George E. Jeffrey, each directing two concerts. Symphonies, suites, overtures, tone-poems, etc., have been given, and Dvorak, Liszt, Schumann, Mozart, Brahms, Saint-Saëns, Tchaikowsky, Stanford, Beethoven, Wagner, Gounod, Mendelssohn and Weber have been the composers represented.

Free public rehearsals have been given for the benefit of high school pupils and these have been of inestimable value in awakening an interest for the best in music among the young people of the city.

Free concerts have been given at State institutions, and the orchestra has appeared in neighboring cities. Popular prices prevail, thus enabling music-lovers and students of limited means to attend. H. C.

Lydia Lipkowska has been winning new laurels at Monte Carlo.

WERRENRATH SINGS WITH KANSAS CITY ORCHESTRA

Baritone Makes Fine Impression—Conductor Busch Plays Work by Kansas City Composer

KANSAS CITY, MO., April 5.—The regular monthly concert of the Kansas City Symphony Orchestra was given on Tuesday afternoon in the Shubert Theater. Reinald Werrenrath was the soloist and he made a fine impression. His numbers were "Hear Ye Winds and Waves" by Handel and "Vision Fugitive" from Massenet's "Hérodiade." His voice is a fine baritone and was especially pleasing in the sentimental songs which he sang for encores. He was recalled several times.

Carl Busch, conductor, selected the Haydn Symphony No. 6 in G Major for presentation at this concert. Extra rehearsals have been allowed the orchestra and these, together with the public rehearsal given Monday morning during the assembly hour at the Central High School, added much to the finish of the performance. At each successive concert one notices a more perfect "oneness" among the musicians, a more confident manner and better understanding between conductor and players, altogether making a splendid organization and certainly a remarkable one for an orchestra yet in its infancy.

The Introduction to "Red Rock" suite by George E. Simpson was especially interesting, as Mr. Simpson is a native of Kansas City and is now Dean of Fine Arts at the Polytechnic School at Fort Worth, Texas. It is a work of splendid merit, being inspired by Thomas Nelson Page's book by that name.

Other orchestral numbers included the two movements from Naumerick's Hebrew Triologie and the suite from Delibes's ballet, "Coppélia."

M. Boguslawski, one of our local pianists, played his second recital of the season on Tuesday afternoon before a large audience in the Shubert Theater. Mr. Boguslawski has been here three years teaching in the Conservatory, but has found time to make great advancement in his own work and from present indications has an illustrious future before him. Naturally endowed with much musical temperament, he has acquired a fine degree of technic and individual style.

Mrs. George Nickman, an artist pupil of Frederick Wallis, gave the program at the last of his musical teas. Although a pupil of foreign teachers, it seems that Mrs. Nickman has done her best work with Mr. Wallis. Her voice is a dramatic soprano of good timbre and pleasing quality. M. R. M.

Milwaukee Mannerchor Celebrates an Anniversary

MILWAUKEE, April 5.—Rendering a program of German, Swedish, Flemish and Austrian folk songs at the Pabst Theater Tuesday night the Milwaukee Männerchor gave its last concert of the season, coincident with observing the tenth anniversary of Albert S. Kraemer's career as director of the organization. As successor of Hugo Kaun, who inspired the founding of this male chorus fifteen years ago Mr. Kraemer has succeeded well in carrying forward the traditions and aims of the organization, in cultivating and reviving interest in German folk and peasant songs. The Männerchor was assisted by Mary Highsmith, a Chicago soprano, and Hugo Bach, a local cellist, as soloist, and the program was in all respects in keeping with the high standards set at previous concerts. A massive laurel wreath was presented to Mr. Kramer. M. N. S.



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BOSTON NEW YORK



Benjamin E. Berry, tenor, will be the soloist in Warren, Ohio, at a performance of Horatio Parker's "Dream King and His Love" on May 16.

The Musical Coterie, of Little Rock, Ark., was instrumental in arranging for an artist recital given by Angelo Cortese, the harpist, of Memphis.

Dora Sauvageot Morris, who studied at the Leschetizky School in Vienna, appeared in a recent recital at the University of Wooster, Wooster, O.

Grace Kerns, soprano, will sing both soprano rôles May 30 and 31 at the Bach Festival in Bethlehem, Pa., under the direction of Dr. J. Fred Wolfe.

One of the closing affairs under the auspices of the Brooklyn People's Institute was the concert of the Williamsburg Sängerbund at the Commercial High School.

Gaul's "Joan of Arc" was sung recently under the direction of Mrs. Raymond Wesley at her Providence residence Wednesday evening by a double mixed quartet, pupils of Mrs. Wesley.

Alexander Russell, organist of the First Presbyterian Church, Newark, N. J., announces a music festival to be given by the First Church Choir for the benefit of the Chorus Choir on Monday evening, April 28.

Walter Anderson has booked Marie Kaiser, Mildred Potter and William H. Pagdin to sing the "Erl King's Daughter" and Gaul's "Holy City" at the festival in Montpelier, Vt., Nelson P. Coffin musical director.

Claude A. Rossignol, announced as "the great French violinist," appeared in joint recital with Ethel Severance, dramatic soprano, and Harry Davies, tenor, in Newark, N. J., April 2. There were fifty-six people in the hall.

Dr. Jules Jordan, director of the Providence Arion Club, has engaged Horatio Connell, basso, for one of the soloists at the next concert of the club. Mme. Clementine de Vere Sapio will also be heard at the same concert.

A fair-sized audience listened to an excellent recital at the Wisconsin Conservatory of Music, Milwaukee, April 1, by three members of the faculty, Hans Bruening, pianist; Wille L. Jaffe, violinist, and Frederick Carberry, tenor.

Hugo Troetschel played two new pieces by J. Tertius Noble in his 154th organ recital at the German Evangelical Church, Brooklyn. The assisting soloists were Margaret Graham Boettcher, soprano; Clara Osterland, contralto.

In a recent program of the Ladies' Musical Club, of Sedalia, Mo., the following took part: Misses Ernst and Early, Mrs. C. C. Kelly, Percy Metcalf, Mmes. Johannes, Baxter, Simms and Ott, Miss Pehling and Mrs. McClanahan.

Two pleasing senior recitals were heard recently at Oberlin Conservatory of Music, Ruth Ewing giving an organ recital ably assisted by the conservatory orchestra, under the leadership of Dr. Andrews, and a charming vocal program being given by Blossom Jean Wilcox.

The concert scheduled for April 5 in Milwaukee by the Cincinnati Symphony Orchestra was canceled on account of the flood and the Chicago Orchestra was engaged for April 16 instead. Alexander MacFayden, the Milwaukee composer and pianist, will be the soloist.

Arthur Hyde, organist and choirmaster of St. Bartholomew's Church, at Madison Avenue and Forty-fourth Street, New York, announces performances of Gounod's "Mors et Vita" on April 13, Stanford's "The Resurrection" on April 20 and Verdi's "Pater Noster" on April 27.

The Milwaukee Harvester band appeared in a concert at the Pabst Theater, Mil-

waukee, March 27, before a good sized audience. The band is composed of employees of the Milwaukee works of the International Harvester Company and is an unusually well balanced and completely equipped organization.

Frederic W. Berryman, with his choir of sixty voices, at the First Methodist Church of Port Huron, Mich., recently gave Christopher Mark's Cantata, "Victory Divine," in a splendid manner. The soloists were Edna Fraser, Irene Arnot, Ruth Riemin-schneider, Mrs. Simms, E. J. McMann, Geo. Hartson and Milton Beauchamp.

Columbia College Conservatory of Music, located at Milton, Ore., will give its third annual festival during the latter part of May. Milton's population numbers about two thousand and the May Festival has been well supported by the people. This work comes under the direction of Walter A. Bacon, director of the conservatory.

A successful concert for the benefit of the Art Workers' Club for Women was given April 7 at the house of Mrs. John Henry Hammond, No. 9 East Ninety-first street, New York, netting \$1,500. The artists were Mrs. Henry Ray Dennis, contralto; Francis Rogers, baritone, and Ernest Schelling, pianist. Bruno Huhn was at the piano.

An excellent recital was given at the Peabody Conservatory, April 2, by advanced students under George F. Boyle and Adelin Fermin. The pianists were Bettie Rosson, Laura Pendleton, Alwooda Casselman, Edith Yestadt, Daniel Wolf and Ruth Pumphrey. Mary Bartol, soprano, gave a pleasing delivery of an aria from Mendelssohn's "St. Paul."

Charlotte Lund, dramatic soprano, who was engaged for the "Elijah" in Dayton, Ohio, has been notified that because of the recent flood the work will not be given. However, Miss Lund has accepted an engagement to sing at a Wagnerian concert in Carnegie Hall with the People's Symphony Orchestra, F. X. Arens, director, for the same date, April 20.

An excellent concert was recently given in Lynchburg, Va., in which Baltimore artists participated. Oscar H. Lehmann, tenor, sang several selections, including "The Dewdrop and the Rose," by Josephine Williams, which had to be repeated. Miss Williams was well received in various numbers and Mrs. Kaspar Lawson, soprano, delighted with several songs.

F. Fanciulli, formerly director of the United States Marine Band, and his band of sixty musicians gave a benefit concert at the Hippodrome, New York, Sunday, April 6, under the auspices of Mayor Gaynor for the sufferers of the Ohio flood. The band volunteered its services and was granted special permission by the Musical Mutual Protective Union to play without receiving compensation.

Alexander Saslavsky, the violinist, gave a most successful concert in Hackensack, N. J., at the Unitarian Church on Friday night, April 4. A representative audience was present. Each artist was greeted with enthusiasm and encores demanded. Those assisting in the program were: Louise Mac Mahan, soprano; Katherine Allan-Lively, pianist; Jacques Rernard, cellist, and Louis Merkel, pianist.

Ernest Karl director of the Pabst Theater Orchestra, Milwaukee, has been selected as director of the musical section of the 200 German residents in their trip to the Fatherland the end of this month. Director Herman Seitz resigned recently, asserting that the seventy male singers of the chorus were not capable of making an impression in Germany and that at least a hundred would be required.

Advanced vocal students of Oscar H. Lehmann appeared in a recent Baltimore recital, assisted ably by Mrs. Gladys F. Lehmann, soprano, and Mr. Lehmann, tenor. The student participants were Mrs. R. Werkmeister, Misses E. Ensor, E. Eitel, B. Davis, A. Melis, sopranos; L. Ensor, H. Rankin, bassos, and D. Nagel, baritone.

They showed the results of their excellent training. Eunice Ensor was a charming accompanist.

Seventeen hundred persons gave enthusiastic greeting to John McCormack, the Irish tenor, on the occasion of his first appearance in Toledo on April 2 at the Coliseum. The artist was in fine spirit and regaled his audience with a varied and interesting program ranging from grand opera arias to the tender folk songs of his native land. A young Russian girl named Divinoff played several violin solos and commanded respectful attention.

In a recent open meeting of the Providence Chaminade Club, Inez Harrison, a pupil of Isadore Luckstone, displayed a deep, rich contralto of wide range in songs by Harriet Ware, Sidney Homer, Rachmaninoff, Fisher and Ruminel. A feature of the musicale was the splendid ensemble singing of a double quartet, under the direction of Mrs. Lucy H. Miller, which presented Brewer's "Song of the Summer Winds," the solo being sustained by Mrs. Gertrude Bullard.

In the ballroom of the Waldorf-Astoria on April 5 there was given by Grace and Frances Hoyt a musicale consisting of tableaux chantants, monologues, songs of humor and folk songs of Normandy, Brittany and Holland in costume. Some of the best song numbers were the spring song in the Holland group, "Een Prinsesje," by Catherine Van Rennes, which the Misses Hoyt sang together, and Massenet's "Serenade du Passant," which was one of the tableaux chantants.

The 130th artist recital under the auspices of the Amateur Musical Club of Chicago was given at the Studebaker Theater on March 24. The club had as guests at this meeting Mrs. Jason Walker of Memphis, Tenn., Mrs. David Allen Campbell of Kansas City, also Mrs. Clarence Aird of Brantford, Can., a former active member. The artist was Jaroslav Kocian, violinist, accompanied by Mr. Haubel and assisted by the Misses Reynolds and Mme. Johanna Hess-Burr.

A recent morning recital of the Rubinstein Club, of Washington, D. C., was attended by a most enthusiastic audience. The chief feature was the presentation of Henry Hadley's cantata, "The Nightingale and the Rose," the solo parts of which were sustained by Mrs. Dayelle Taylor Welch. The ensemble work in this was most artistically sung by the club, under Mrs. Blair, the director. Another attractive feature of the recital was a series of Chopin numbers by Mrs. Vera Murray Covert.

Good taste was displayed in the selection of the song program given by Mrs. Tyler Dutton on March 27 at the New York residence of Mrs. James Belden Gere. Mrs. Dutton was assisted ably by Mrs. Ethel Cave-Cole, and she was effective in a variety of numbers, ranging from Haydn's "She Never Told Her Love to the De-bussy Romance." An interesting feature was the singing of two songs by Florence Parr Gere, "As a Flower Turns to the Sun" and "My Garden," both of which were encored.

The last regular concert of the season for the MacDowell Club of Milwaukee was held in the Athenaeum April 1. The program was made up of piano, violin and vocal selections. Gouvy's "Lilli Bullere," for two pianos, was creditably rendered by Ella Smith and J. Erich Schmaal, while the piano and violin selections, works of d'Am-broise, Saint-Saëns and Massenet, as played by Mollie Forcier and Gertrude Spiegel, pleased. Mrs. Arthur Lindsay and Miss Ilse Maas sang groups of English, German, French and Italian solos.

The international Concert Company, under the direction of the International Lyceum Bureau, New York City, left last week for an extended tour of New York State. Their itinerary includes Kingston, Troy, Schenectady, Albany, Newburgh, Poughkeepsie, Gloversville and Buffalo. The members of this company are: Estelle Burns Roure, dramatic soprano; Edna Frandini, lyric soprano; Miss de Forest-Anderson, flautist; Leonardo Uribe, dramatic tenor; Gregory Besrodny, violinist, and Philip Sipser, accompanist.

Mrs. Maurice Macfarlane, of Detroit, gave a program of Irish songs before the Northwestern Women's Club on March 31. Selections by Balfe, Moore and Glover were given artistic interpretation. Mrs. Macfarlane interspersed her program with anecdotes, told with appropriate brogue. Nineteen songs in all were sung, and among the most popular were the famine song, "Over Here," "The Kerry Dance," "Rory O'Moore" and "The Irish Girl's

Lament" by Mrs. Jessie L. Pease. Miss Heinz assisted at the piano.

At the Danhardt Eighteenth Regiment Band reception, in the ballroom of the Monongahela House, Pittsburgh, April 2, C. H. William Ruhe, cellist, was heard in two pieces by Adolph M. Foerster, of that city, "Devotion" and "Cavatine," with the composer at the piano. The pieces made an excellent impression and soloist and composer were applauded to the echo. Mr. Ruhe also played two movements from the Second Concerto of Goltermann, while the other numbers on the program were the Overture to "William Tell" and Bendix's "Butterfly."

The Milwaukee Liederkrantz gave a concert April 3, under the direction of Otto A. Singenberger. Anthony Orlinger, a Milwaukee baritone, was the vocal soloist and Hugo Bach, cellist, was at the last moment substituted for Alexander Zukowsky, violinist, who was unable to reach Milwaukee from Chicago where he appeared with the Chicago Symphony Orchestra at the flood sufferers' benefit. The chorus opened the program with Wagner's "Pilgrim's Chorus" and also sang "My Postillion," Wiesner's "Einkehr," "Abends," "Jung Volker" and "Annie Laurie."

At the Commencement Exercises of the Central State Normal School, Mt. Pleasant, Mich., on March 28, the cantata, "The Lady of Shalott," by Wilfred Benda, was sung by the Ladies' Glee Club, with William E. Rauch, conductor, May George, accompanist, and Alberta Park, soloist. Mr. Rauch, who is the director of the music department, sang "The Brigand," by Spence; Mildred Smith offered Maud Valerie White's "Spring Song" and the Chopin A Major Polonaise was presented as a piano quartet by Gladys Renwick, Ruth Cavanagh, Mary Orser and Gertrude Childs.

Marguerite A. Turner, soprano, a pupil of Clara Munger, the Boston teacher, assisted by Karl Rissland, violinist, with Mrs. Mary Shaw Swain, accompanist, gave a recital at the Tuileries, Boston, on April 3. Miss Turner displayed to good advantage her excellent training, singing an aria from Charpentier's "Louise" and a group by American composers, including Gilberte, Mabel W. Daniels, Dagmar de C. Rubner and Cadman. Mr. Rissland played with his usual good style the Mozart Menuet, Kreisler's "Liebesfreud," and one of his own compositions, "Romanze," which were well received. Mrs. Swain's accompaniments were admirable.

Waterville, Me., music-lovers enjoyed hearing a joint recital on Monday evening, March 31, when Franklin Holding, the young American violinist, and Irene Armstrong, soprano, appeared at the City Opera House there. Miss Armstrong sang songs in both French and English, among them Saar's "Little Grey Dove" and MacDowell's "Long Ago" and "A Maid Sings Light," winning her hearers at once. In pieces by Beethoven, Hubay and Kreisler. Mr. Holding scored one of the notable successes of his present season. His tone and technic were both admired and he received an ovation at the close. Both artists were recalled numerous times.

An unusual feature of the program of the Tonkünstler Society at Memorial Hall, Brooklyn, on April 1, was the appearance of the Students' Glee Club, under the direction of M. Louise Mundell. This chorus contributed enjoyably to an evening of interesting music. In the absence of Louis Mollenhauer, David Schmidt, Jr., appeared with Gustave Harnberger and Henry Mollenhauer in trios for violin, viola and cello. Maurice Kaufman, violinist, and Alexander Rihm, pianist, played a Grieg composition. Incidental solos by members of the chorus were heard from Mrs. Juliet Selleck, Ruth S. Hoogland, Mrs. Anna Duffy, contralto, and Claire Bapman, mezzo-soprano.

A final concert was given by the MacDowell Club, of Boston, on April 2, at Jordan Hall. The program included the "Ruy Blas," Mendelssohn, and "Le Rouet d'Omphale," Saint-Saëns, by the MacDowell Club Orchestra, Frederick Mann, conductor; Bizet's "Agnus Dei," by Mrs. Bertha Cushing Child, with Miss Gifford, harpist; Marie Nichols, violinist, and Malcolm Lang, organist, as accompanists; Alard's Symphonie Concertante, for two violins and orchestra, Mrs. Thomas and Miss Pray; a group of solos by the tenor, Clarence Richter, with Mrs. Swain, accompanists; and closing with the Liszt Concerto for piano and orchestra E Flat No. 1, by Alice Eldridge. The Club also had the assistance of several members of the Boston Symphony Orchestra. The year's work has been most satisfactory in every way, and the concerts will be resumed in the Fall. Miss Ranney is the president of the Club.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Aida, Frances—St. Louis, Mo., Apr. 15; Pittsburgh, Apr. 22.
Althouse, Paul—Metropolitan Opera tour, Apr. 28 to May 10; Lawrence, Mass., May 12; Derby, Conn., May 13; Lowell, Mass., May 14; Nashua Festival, May 15, 16; Olean, N. Y., May 19; Bradford, May 20; Keene, May 22; Fitchburg, May 23; Schenectady, May 26; Evanston Festival, May 28-30.
Anthony, Charles—Somerville, Mass., Apr. 12; Washington, Apr. 15.
Austin, Florence—Denton, Tex., Apr. 12; Cleburne, Tex., Apr. 18.
Barbour, Inez—Cleveland, Apr. 20; New Castle, Pa., May 1 and 2; Washington, D. C., May 7; Olean, N. Y., May 19; Bradford, Pa., May 20.
Berry, Benjamin—Greenfield, Mass., Apr. 16; Yonkers, N. Y., Apr. 21, 22; Warren, O., May 16.
Bispham, David—Colorado Springs, Apr. 17.
Bonci, Alessandro—New Orleans, La., Apr. 12; Denver, Apr. 16; Lincoln, Neb., Apr. 18; Philadelphia, Apr. 26; Charlotte, N. C., Apr. 30; Wilmington, N. C., May 2.
Connell, Horatio—Philadelphia, Apr. 29; Paterson, N. J., Apr. 30; Utica, N. Y., May 28; Bethlehem, Pa. (Bach Festival), May 30-31.
Dufault, Paul—Holyoke, Mass., Apr. 15; Oswego, Apr. 17; Syracuse, Apr. 18; Brooklyn, Apr. 30; Lewiston, Me., May 6.
Eldridge, Alice—Chicago, Ill., Apr. 23.
Falk, Jules—Olean, N. Y., Apr. 8; Bradford, Pa., Apr. 9; Phillipsburg, Pa., Apr. 11.
Fine, Beatrice—New York, Apr. 12, 24 and 27.
Gideon, Harry L.—Boston, Apr. 17 (Lecture Recital).
Gilbert, Harry M.—Colorado Springs, Apr. 17.
Goold, Edith Chapman—New Rochelle, Apr. 15; Warren, Pa., Apr. 18; Hartsville, S. C., Apr. 23, 24; Kingston, N. Y., Apr. 29.
Granville, Charles N.—Middletown, Apr. 11; Summit, N. J., Apr. 15; Newark, N. J., Apr. 30; Schenectady, N. Y., May 26; Shelbyville, Ky., June 3; Danville, Ky., June 4.
Gruppe, Paulo—New York, Apr. 17.
Hinkle, Florence—Des Moines Music Festival, Apr. 30.
Hudson-Alexander, Caroline—Port Huron, Mich., Apr. 18; Jersey City, N. J., Apr. 24; New York, Apr. 25.
Kaiser, Marie—Mt. Vernon, Apr. 15; Yonkers, Apr. 17; Montpelier, Vt., May 28-29.
Kaufmann, Minna—New York, Apr. 12; Yonkers, Apr. 26; Bordentown, May 2; Philadelphia, May 3.
Kerns, Grace—Springfield, Apr. 17; Bridgeport, Apr. 9; Pittsfield, Apr. 14; New York, Apr. 16; Englewood, May 6; Keene, May 22; Fitchburg, Mass., May 23; Bethlehem, Pa. (Bach Festival), May 30-31.
Kellerman, Marcus—Ottawa, Ill., Apr. 11; Joliet, Apr. 14; Beaver Dam, Apr. 15; DeKalb, Apr. 18; Springfield, Apr. 22; Huntington, W. Va., May 1.
Kinsel, Bertha—Albany, N. Y., Apr. 21.
Kraft, Edwin Arthur—Evanston, Ill. (Northwestern University), Apr. 29; Pullman, Wash. (State College), May 23.
La Ross, Earle—Allentown, Pa., Apr. 17; Easton, Pa., Apr. 22.
Lerner, Tina—Johnstown, N. Y., Apr. 17; Schenectady, N. Y., Apr. 18; Oberlin, O., Apr. 22; Richmond, Va., May 6; Springfield, Mass., May 9.
Levin, Christine—Chicago, Apr. 15; New York, Apr. 21.
Lund, Charlotte—Springfield, Apr. 15; Boston, Apr. 19; New York (Carnegie Hall), May 4; Dayton, May 5; Jersey City, May 20.
Martin, Frederic—Pittsfield, Apr. 14; Englewood, N. J., Apr. 17; Hartford, Apr. 18; Hartsville, S. C., Apr. 23, 24; Durham, N. C., Apr. 25; New Castle, Pa., May 1, 2; Bowling Green, Ky., May 8, 9; Lowell, Mass., May 14; Hackensack, N. J., May 16; Canandaigua, N. Y., May 20; Keene, N. H., May 22; Fitchburg, Mass., May 23.
Mannes, David and Clara—Middleburg, Conn., May 1 and May 15 (Westover School); Fall River, Mass., May 19.
McCue, Beatrice—Yonkers, N. Y., Apr. 21.
Miller, Christine—Buffalo, Apr. 14; Cleveland, Apr. 15; Columbia, S. C., Apr. 22; Hartsville, S. C., Apr. 23, 24; Erie, Pa., Apr. 29; Sewickley, Pa., May 12; Huron, S. D., May 22; Evanston, Ill. (North Shore Festival), May 26.
Miller, Reed—New Castle, Pa., May 1, 2; Cincinnati, May 8; Schenectady, May 19; Evanston, Ill., May 26.
Morrisey, Marie Bossé—Brooklyn, Apr. 20.
Murphy, Lambert—Des Moines Music Festival, Apr. 30.
Pagdin, Wm. H.—Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10; Montpelier, Vt., May 29.
Peavey, N. Valentine—New York (Astor), Apr. 22; Brooklyn, Apr. 24; New York (Harris Theater), May 11.
Phillips, Arthur—Carnegie Hall, New York, Apr. 18.
Pilzer, Maximilian—Jersey City, Apr. 11; New York, Apr. 29.
Potter, Mildred—Pittsfield, Apr. 15; Passaic, N. J., Apr. 15; New York (Carnegie Hall), Apr. 16; Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Philadelphia, Apr. 26; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10; Keene, May 22; Fitchburg, Mass., May 23; Montpelier, Vt., May 28, 29.
Powell, Maud—Pittsfield, Apr. 12.
Rogers, Francis—New York, Apr. 14; Scarsdale, N. Y., Apr. 19; Maplewood, N. J., Apr. 24.
Scott, Henri—Des Moines Music Festival, Apr. 30.
Severn, Edmund—Brooklyn, Apr. 29.
Sorrentino, Umberto—New York (Astor), Apr. 18, 22; Passaic, N. J., May 8; Brooklyn, May 12.
Thompson, Edith—Providence, R. I., Apr. 18.
Wells, John Barnes—East Orange, N. J., Apr. 16; New York City, Apr. 18; Cleveland, O., Apr. 24.
Welsh, Corinne—Apollo Club, Brooklyn, Apr. 15; Montclair, N. J., Apr. 17; Warren, Pa., Apr. 18.
Werrenrath, Reinald—Toledo, O., Apr. 15; Portland, Me., Apr. 18; Philadelphia, Pa., Apr. 22; Pittsburgh, Apr. 24; MacDowell Club, New York, Apr. 29.
Wilson, Gilbert—Paterson, N. J., Apr. 29.
Wirthlin, Rosalie—Des Moines Music Festival, Apr. 30.
Young, John—Warren, Pa., Apr. 18; Orange, N. J., Apr. 25.

Orchestras, Quartets, Choruses, Etc.

Cincinnati Symphony Orchestra—Cincinnati, Apr. 11, 12.
Jacobs Quartet, Marx—Union Hill, N. J., Apr. 20.
Kneisel Quartet—Hollidaysburg, Pa., Apr. 11; New York, Apr. 13.
Philadelphia Orchestra—Philadelphia, Apr. 11, 12.
Place Mandolin String Quartet—New York, Apr. 27.
Schubert Quartet—Brooklyn, N. Y., Apr. 22; Hackettstown, N. J., Apr. 28.
Tollefsen Trio—Brooklyn Academy, Brooklyn, N. Y., Apr. 23.

COWEN WRITING HIS REMINISCENCES

London Much Interested in Volume That Will Mark Fiftieth Anniversary of Sir Frederic's Musical Career—An Experiment in Singing in English

Bureau of Musical America,
48 Cranbourn Street, W. C.,
London, March 29, 1913.

For the moment there is not a great deal of activity in the musical world. Concert givers, like their patrons, seem somewhat sensitive to the influence of the holiday spirit.

It is pleasant hearing that Sir Frederic Cowen is now engaged upon a volume of reminiscences to be published in the Autumn. There is a peculiar appropriateness in the appearance of such a book in 1913, says the *Daily Telegraph*, seeing that the present year marks the jubilee of the author's first public appearance in London. This debut, it is of interest to recall, was made in 1863, in the concert room of Her Majesty's Theater, when, at the age of eleven Frederic Llymen Cowen appeared as a pianist and carried through the whole program of his recital, with a single exception, from memory. In those days when it was a very uncommon thing for any pianist to play without the music before him—or her—the feat was rightly considered remarkable. Sir Julius Benedict was young Cowen's professor and very highly he rated his pupil's talent when he heard him at the age of twelve master the formidable difficulties of Beethoven's "Hammerklavier" Sonata.

The annual music meeting of the Three Choirs of Gloucester, Worcester and Hereford takes place this year in Gloucester Cathedral. The preliminary program, which begins with the usual festival service in the Cathedral on Sunday, September 7, has just been issued. Dr. Brewer, the organist of the cathedral, has drawn up his program on conservative lines, but at the same time has shown Catholic taste. It includes old and revered classics, such as "Elijah," "Messiah," Bach's "St. Matthew Passion" and Verdi's Requiem. A popular work like "The Dream of Gerontius" is also in the scheme, which contains Sir Hubert Parry's "Te Deum," written in commemoration of the hundred years' peace between this country and America, and an orchestral work by Dr. Richard Strauss. The chief novelty will be "Moses in Egypt," a new oratorio, by Saint-Saëns. The veteran composer will be invited to play a pianoforte concerto at the miscellaneous concert at the Shire Hall. The selection committee has requested Dr. Brewer to write a new work for this, his sixth, festival. This act is a pleasing evidence of the appreciation shown towards Dr. Brewer, and at the same time is due recognition of his painstaking and conscientious efforts in connection with these music meetings.

At the Queen's Hall Orchestra's Symphony

concert on Saturday afternoon next, lovers of choral music will have an opportunity of hearing a Birmingham Festival Chorus for the first time in London. This choir must not be confused with the Birmingham Choral Society, which gave a performance here of Bach's B Minor Mass, under the direction of Dr. Sinclair about a year ago. The chorus about to visit us is the same body of singers who did such splendid work at the Birmingham Festival in October, 1912, under the conductorship of Sir Henry Wood. The critics were at the time practically unanimous in pronouncing this choir to be the finest ever heard in Birmingham. Sir Henry J. Wood has been holding special rehearsals both in Birmingham and London in preparation for this concert.

The announcement of a recital of classical songs in English organized by Hermann Klein and Emil Kreutz on Tuesday next is of particular interest. Almost every civilized country except England insists on hearing its own language in song, unless the singers are foreigners, but it is not very often that we hear English on the concert platform when foreign songs are being sung. There is no reason why the songs of Schubert, Schumann or Brahms, for example, should not be sung in our own language by native artists, except the difficulty of obtaining adequate singable translations. In order to meet this difficulty the two concert-givers have translated the texts into English. The result will be watched with no little curiosity.

Music lovers will be disappointed to learn that Thomas Beecham's projected light-opera season is practically abandoned. They will doubtless find consolation in the news that a musical scheme of far greater magnitude is contemplated by Mr. Beecham. Bournemouth has acquired a music library—thanks to the munificence of a citizen—such as few towns possess. A music room, to accommodate the hundreds of full scores and other musical works and books of reference, is shortly to be opened. In London there are two fine musical libraries accessible to the public, those at the British Museum and the Guildhall, but most of the other cities of the United Kingdom are rather lacking in anything of the sort.

ANTONY M. STERN.

Impressive Choral Service by Louisville Club

LOUISVILLE, March 29.—The Louisville Choral Club sang at the First Christian Church last Sunday afternoon before an immense audience. The club is made up of thirty-six soloists from the various choirs of the city. Its program opened with Morgan's Choral, "Christ the Lord Is Risen!" followed by Stainer's "I Saw the Lord" (written for double chorus), "Ode on the Name of Jesus" from the Russian: "Eventide," by Bullard; "The 22d Psalm," by Mendelssohn, and "Praise Ye the Lord," by César Franck. The soloists in the Mendelssohn number were Mrs. Newton Crawford and Grace Coffman, and the long double quartet in the Stainer number was sung by Mrs. Ira Davenport, Madeline Schleicher, Mrs. Katherine Whipple Dobbs and Mrs. Nancy

Haddo, and Anton Embs, Fulton Manderville, Arthur Olmsted and Harvey Peake. A beautiful effect was obtained in the Franck number by the use of the chimes in the belfry in connection with the voices and organ. The club is under the direction of Clement Stapleford, with Karl Shackleton, organist. Between the first and second parts of the service, Fanny Billing Carter, the organist of the church, played an interlude upon this wonderful antiphonal organ.

H. P.

Wagner May Festival for Milwaukee

MILWAUKEE, April 5.—The Wagner Centennial Festival Association has been organized and representatives of the five largest choral organizations of Milwaukee are busy on plans for the commemoration of the birth of Richard Wagner, which will be celebrated in the Auditorium on May 10. This Wagner May festival will undoubtedly result in the formation of a permanent organization to hold an annual festival similar to those conducted in other large cities. The Milwaukee Symphony Orchestra movement is also advancing and it is hoped to have the orchestra for the May festival of 1914. The chorus for the 1913 festival will be composed of more than a thousand singers enlisted from the A Capella Chorus, Milwaukee Musical Society, Arion Musical Club, Milwaukee Männerchor and the Catholic Choral Club. The Chicago Symphony Orchestra will be engaged and four soloists. J. E. Jones, of the Arion Musical Club, was elected president at the meeting of the representatives of the societies. Hans A. Koenig is secretary and Henry C. Schrank treasurer.

M. N. S.

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ENDS PITTSBURGH ORCHESTRA SERIES

Local Association to Give No Concerts Next Year—Stransky and Maud Powell Heard

PITTSBURGH, April 7.—The last of the season's concerts of the Pittsburgh Orchestra Association was held at Soldiers' Memorial Hall Friday night, with the appearance of the New York Philharmonic Orchestra, Josef Stransky conductor. Incident to the event announcement was made on the program that the work which the association had set out to accomplish had failed and that the association would give no concerts next year. This task will be undertaken, perhaps, by outsiders, who will give probably three symphony concerts.

Maud Powell appeared as soloist with the New York Orchestra. It was her first appearance here in five years. The entire program was interesting, beginning with Dvorak's "Carnival" Overture, followed by Debussy's Rhapsody, for clarinet and orchestra; Tchaikowsky's Violin Concerto and "L'Arlésienne" by Bizet. The second half was given over to Wagner. Miss Powell in the Tchaikowsky concerto again proved beyond all question her superior musicianship and beauty of tone. Conductor Stransky's readings were such as to warrant the highest commendation.

The concert was interesting too from the fact that the orchestra was given an opportunity to test the new acoustics of the hall—a sponge-like material being used as lining to aid in destroying the reverberations which heretofore had proved somewhat annoying. A noticeable improvement was the result.

E. C. S.

Harriet Ware's Concert

Harriet Ware, whose songs have become universally popular, will give a concert of her compositions at Carnegie Hall, New York, Friday evening, April 18. A chorus, under Arthur D. Woodruff, will include the voices of four hundred and thirty women; the clubs represented are the Lyric Club of Newark, N. J.; Orange Musical Society of East Orange, N. J.; the Choral Society of Jersey City; the Englewood Musical Art Society and the Summit Choral Society. The soloists are Bernice de Pasquali and Florence Mulford of the Metropolitan Opera Company; John Barnes Wells, tenor, and Arthur Philips, baritone of the London Opera Company. Charles Gilbert Spross at the piano and Thomas W. Musgrove, organist, are to assist the choral and solo forces. The program for the Ware concert is to be made up entirely of the popular composer's works. Her cantata, "Sir Oluf," will be the principal number.

PAINTER DEPICTS MME. WHITE IN FAVORITE RÔLE



Carolina White as "Maliella" in "The Jewels of the Madonna," from a Painting by W. J. Reynolds

CHICAGO, April 5.—Before leaving Chicago on her Western trip to join the Chicago Opera forces in San Francisco, Mme. Carolina White found opportunity to pose for a painting by a Chicago artist, W. J. Reynolds, which was last week exhibited in the Art Museum in Michigan

avenue. In the accompanying reproduction the merest hint is given of the figure of the Madonna, but it is sufficient to identify Mme. White with one of her most famous rôles, that of Maliella in Wolf-Ferrari's "The Jewels of the Madonna."

ARTHUR FARWELL IN WESTERN LECTURES

American Musical Profession in the Hands of Managers He Tells Grand Rapids Audience

GRAND RAPIDS, MICH., April 6.—A series of highly significant and valuable lectures was delivered here this week by Arthur Farwell, the American composer and member of the editorial staff of *MUSICAL AMERICA*. He spoke of America's debt to humanity through music, of the need for a "safe and sane" Fourth of July and of the function of music in such celebrations, of the music for the masses in New York and other American cities and of the musical functions in the redwood groves of California. The audiences at each of these functions were large and distinguished.

In tracing the development of the new idea for Fourth of July celebrations Mr. Farwell spoke of the steadily decreasing number of accidents as the new system has come into vogue, and also laid stress on the necessity for emphasizing the spirit of the day in an essentially artistic fashion. He suggested for the new celebration historical tableaux, folk dances, dramatic pageants and concerts. He took occasion to define a pageant as "not a parade, but a drama in which the place is the hero and history the plot."

In his discussion of America's debt to humanity through music which he gave before the St. Cecilia Club, he spoke of the importation of foreign music into this country and gave his ideas as to what musical development was likely to attain to in America. He spoke of the commercialism of music in this country, and spoke of the entire musical profession as being at present in the hands of managers. He took up the question of musical culture, and to some extent voiced his disapproval of the present status. He also spoke absorbingly of the work which is being done for the people at large in New York.

Mr. Farwell is a lecturer of distinguished abilities and his remarks were heard with much interest. After his lecture on religion and music his "Hymn to Liberty" was sung. A number of receptions and dinners were given in Mr. Farwell's honor during the week.

G. Schirmer to Open London Branch

Announcement was made this week that the New York publishing house of G. Schirmer, Inc., has purchased the catalog of the English publishers, the Vincent Music Company, in London. The Schirmers will open in London under the name of G. Schirmer, Ltd., though no date has been set yet for the opening.

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